La Mode - Design - Suitability of Dress.

by

Marie - Eugénie - Tobin

LA MODE - DESIGN

AND

SUITABILITY OF DRESS

By

MARIE EUGENIE JOBIN

ILLUSTRATIONS

BY

THE AUTHOR AND THEODORE JOBIN

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M. E. J.
1854

BOOK I

FUNDAMENTALS OF COSTUME DESIGN

CHAPTER [illegible]

[illegible]

[illegible]

[illegible]

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CHAPTER ONE

THE FEMININE FIGURE

GOD in His infinite wisdom and kindness has chosen woman to be the masterpiece of His creation.

Woman's body surpasses everything in the world in beauty, charm and grace. A man once said, "There is no such thing as a homely woman." Recently (February 1953), the well-known designer, CHRISTIAN DIOR, expressed the same statement - the manner of dress makes the difference.

Through the years of civilization since Antiquity - especially since the emancipation of women - the feminine figure of fashion has changed contours considerably from time to time, and always with a marked deviation of silhouette. The natural feminine figure, however, remains practically the same as it was when women covered themselves with draperies and folds of material as Greek and Roman ladies did with such perfect artistic effect.

Of course, drastic changes of the silhouette have occurred constantly since the 14th Century when women discovered the beauty of the waist line and the corset was invented, but whatever the reason may be for the bosom to be hidden or pushed upward, or for raising the waistline, or lowering it, the fashionable silhouette is quite a different matter from that of the feminine body which should be drawn with as little clothing as possible (simply attired or nude, as it is practised in the Fine Art Classes) emphasizing every line and curve.

The main factor in acquiring ability to draw the figure for

CHAPTER ONE

THE FAMILIAR FIGURE

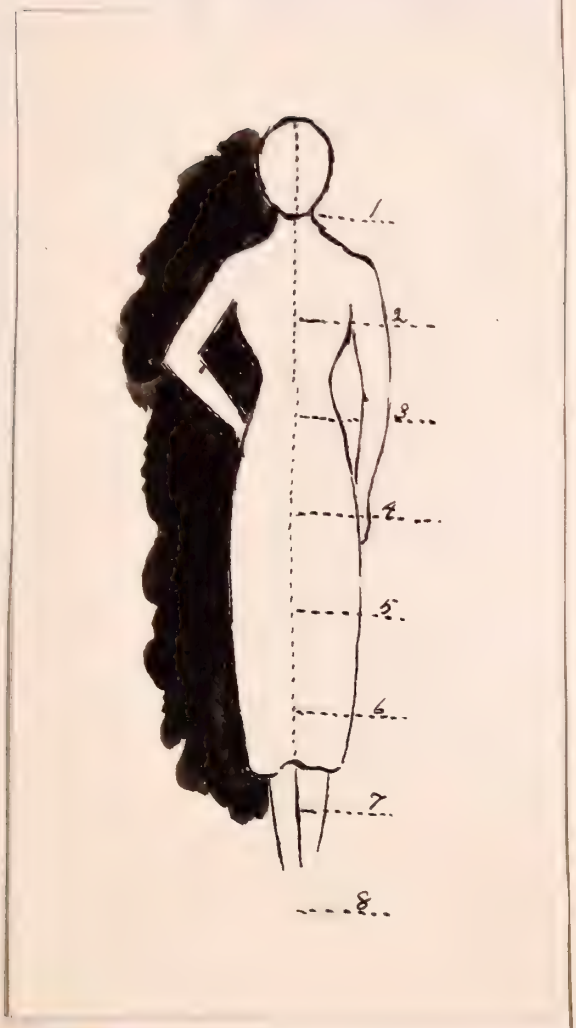
Joy is the infinite riches and it never has anyone found, is he the manifestations of the creation.

"Shall I buy everyone everything in the world in beauty, years and years. I may have said, 'There is no such thing as a lovely woman.' Everybody [Everyone] knows, the well-known Delphine, Cornelius [illegible], expressed the same sentiment - the number of times taken the difference.

Through the years of civilization there particular - especially since the emancipation of women - the feminine figure of fashion has changed considerably from time to time, and always with a marked variation of silhouette. The current feminine figure, however, varies practically the same as it was then since women's feminine characteristics are exaggerated not fair if material be worn and these ladies all with such contour artistic effect.

Of course, fashion changes of the silhouette have occurred gradually which has this feature when women discovered the beauty of the model line and the corset was invented, but whatever the reason may be for any woman to be slender or petite (small), or for making the waistline or lengthen it, the feminine silhouette is quite a different matter from that of the feminine body which should be given with as little clinging as possible (tightly attired or such), as it is practised in the "Gay 90s" (Lamour) emphasizing every line and curve.

The main factor in covering really be done for figure for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M. E. J.

fashion composition lies in the practice of rapid sketching from the model in various artistic positions. The standing, rather stiff figure, which is drawn from measurements, is used a great deal for the purpose of dressing the figure, but it is quite useless to entertain the false assumption that a well designed frock can possibly look as well on a lay figure as it would on the model posing in a graceful position. After all, art is based on certain laws, and the interpretation of these depends largely on the artist himself. In the field of fashion designing, one must search artistic and graceful positions for the living model on whom the stylish gown will be designed.

Many designers in Paris and in New York ask their patron or customer to walk around the room and to sit down occasionally before they attempt to create suitable and artistic clothes for Milady.

It is a great help to the student that the modern trend of fashion drawing tends to eliminate such unnecessary details as a finished drawing of feet, hands, or even features. In the drawing of a graceful figure with an up-to-date gown, a lovely head may possibly enhance the charm of the sketch, but a portrait is not indispensable to an artistic fashion design, the aim of the sketch being to show off the gown as the center of interest.

Measuring with your eye (generally the right one) is a comparatively easy habit to acquire, once the student has memorized the proportions of the human figure according to the Greek measurements, and with patience and practice, the future costume designer will be drawing the stylish figure quickly and accurately.

PROPORTIONS OF THE FIGURE FOR FASHION PLATES

In fashion magazines and newspaper illustrations, as in sketching from a model, the head is the unit of measurement. Proportions are, therefore, approximately as follows:

Lengths: The full length of the stylish figure is eight times that of the head, except when sketching from life, in which case it is about seven and one-half heads. One head and one-half to the shoulder, two heads and two-thirds to the natural waistline, three heads and three-quarters to the hip line, five heads and nine-sixteenths to the top of the knee, seven heads to the ankle.

The elbow comes to the waistline. The forearm for the female is shorter than the upperarm.

The width of shoulders is one and one-half head.

Hips about one and one-half head and the same width as the shoulders.

The head, which is oval in any position, is divided into four equal parts. The first part is from the top of the head to where the hair begins to grow. The second part is where the eyes are placed. The third is where the nose is, and the fourth part is the chin.

The distance between the eyes is the same as the measurement of one eye. The base of the nose is the same width as one eye.

The mouth is placed one-third the distance from the base of the nose to the chin. The size of the mouth is about one and one-half that of the eye.

The ear is placed directly in line with the nose and is exactly the same length. The top of the ear is in direct line with the eyebrow.


1945


1946

CHAPTER TWO

FUNDAMENTALS OF COSTUME DESIGN

It is absolutely undeniable that for centuries French designers have taken the lead in the fashion world and still lead in all that is original, artistic and striking in this field. In recent years, however, American designers have attained remarkable success in designing and manufacturing women's clothes that are both stylish and beautiful.

To the French, our mode of life in relation to costume, which means the progress of civilization, is of the greatest importance. Also, women's activities, in relation to costume, have been a significant influence in the creating of costumes for American women.

In all dress designing, three major factors, each important in itself, but all closely related to each other, must be considered fundamental. They are:

1. Art and design.
2. Fashion and style.
3. Yearly and seasonal change in style.

Art and design: The relation of Art to costume-creating cannot be overemphasized, as a basic factor in the designing of fashions. An elementary knowledge of drawing helps the student to express his ideas on paper in a clearer way than in any other form of expression. Some designers prefer to use muslin or cambric to design and construct a model, but this method requires much more time. A number of rough sketches should be made

before a decision can be reached; alterations of the contour, changes in color, etc., are more clearly indicated, and the final result is more satisfactory. In a few lines the designer expresses his idea of conception of the new fad he wishes to create.

No work of Art can be executed by chance or accident, the laws of order, theory of color, rules of composition, must be obeyed in order to create a work of art, and the designing of fashions, as it is done today, may be considered very artistic. All artists in the designing field, aim to attain beauty which is the main quality of all art productions.

With today's abundant variety of materials and colors at her disposal, the designer has ample choice. But it is important to warn that this very variety increases as never before the problem of presenting really novel ideas. We must remember, besides, that purely eccentric modes are not truly novel because they rarely obey the laws of order, color harmony and composition, hence they succeed in being only bizarre and their vogue is very short-lived indeed. Invariably they quickly give place to more artistic fashions.

Dress design is so closely linked with Art development that from earliest Egyptian times to the present, in all civilized countries, the costume of a statue, or in a frieze or painting has been a factor in both dating the object and determining its nationality. In other words, each generation, each century and each racial group stamps its personality upon dress. To this day, the current mode of living and women's activities have greatly influenced the French in designing their creations. For instance, when designing for Americans they take into consideration the American <u>esprit</u>.

Before a medium can be readily distinguished as the medium, changes in color, tone, are very clearly indicated, and the final result is more satisfactory. It is for these the designer experiences the loss of complexities of the use fades alone to counts.

No work of art can be received by chance or accident, the first of course, theory of color, rules of composition, must be observed in order to create a work of art, and the feeling of harmony, as it is the main factor, may be considered very artistic. All artists in the decorative field, all in artistic beauty which is the real quality of all art productions.

The today's decorative variety of materials and colors at our disposal, the designer has ample choice. But it is important to see that not only lovely harmonies as color unless the problem of presenting really good ideas. We must remember, however, that purely mechanical ideas are not lovely unless they purely map the lines of course, color harmony and composition, there may exceed in being only clever and their effect is not harmonious based. Invariably they spoiled our plans in more artistic manner.

Good design is an elegant thing and not overdressed. The artistic imagination rules in the process. In all artistic creations, the success of a display, or in a frame or painting has been a factor in both defining the color and determining its relationship. In every work, the originality, and anything can look real good always in proportionate some detail. In this day, the natural use of lining and some's artistic has greatly influenced the trend in designing work. Instead, the designer, then imitate the successes they have but in alternative the [illegible].

Fashion and Style: These two terms are so often confused that their respective significance must be clearly understood.

What we generally call "fashion" is nearly always a fleeting caprice often governed by the various tastes of the day. For example: the Military effects inspired by the war and imitated by the masses. Fashion is what the French call "la mode." It changes frequently, and its deviations are by way of color, material, or adjuncts. "La mode a ses revolutions comme les Empires" (Fashion has its revolutions as Empires have) wrote the editor of a fashion magazine of 1834.

Style, however, remains the main characteristic of costume, also by our mode of living. Style is often called "line." It preserves that remarkable quality which is of such great importance in the feminine attire. A very stylish gown may be rather plain, and this type of dress is not so much affected by its detail and adjuncts.

Paris remains the dictator of style, but American designers do not always copy the French creations exactly as they slavishly did before World War I. They now take liberties in the choice of colors, materials, details and trimmings. In fact, American couturiers have become experts in obtaining marked originality by their artistic combinations. Their ready-made feminine garments become works of art; they are often exquisite in their arrangement of adjuncts, which may be considered of great importance to the trade.

Yearly and seasonal change in Style: The main characteristic of a gown is its relation to the current style or fashion launched by the great designers of Paris or New York. After close analysis of dress and

Fashion and Style: Some men have sure an often overlooked that their responsible significance just be clearly a-overtone.

Men as generally well "fashion" is usually shown a flexible service often governed by the various tastes of the day. For instance the clothing styles imposed by the war and society in the country. Fashion is that the phrase such "is even." It changes frequently, and its variations are of the at color, material, or silhouette. To make a man prominent among his peers fashion has for centuries as figure been serve the office of a fashion magazine of sorts.

Style: However, remains the only constituents of character, also in our case of fashion. Style is often called "class." It concerns the successful mating which is of more great importance in the fashion ability. A very stylish gown may be rather plain, and this then it shows it can be even affected by its detail and adjunct.

Men realize the dictates of style, but fashion designers do always stay the fashion creations exactly as they dictatedly it's below said for it. They can also identify in the choice of and it, intuition, ability and intelligence. In fact, fashion authority have been quoted in articles stated originality of their artistic productions. Their long-term fashion personal habits which of any they are often required in their proportion of authority. Often may be instances of great importance and of the times.

Dandy and Women Dandy in Style: The male dandyhood is a gay in its relative as the complete suit in fashion imposed by the great designer of fairly or the time. Often some instances of dress and

with the study of lines since the Egyptian period, we now discover (1953) that radical changes of style seldom occur oftener than once a year and the change is on one or two, only, of the four main points of a gown; that is, the neckline, the waistline, the cut of the sleeve, the general style of the skirt. Although details may vary considerably, it is the dominant lines of the gown that date it - it is stylish, or it is not.

In regard to color there is, curiously enough, at the beginning of each season a marked tendency toward unusual colors. Those shades that have new names, however, may be very similar to, or only slightly different from, some well-known color worn the previous season. There is always a reason for the popularity of certain shades and very often we shall find this reason in some current or immediately recent, incident or big event.

In the United States, during the Second World War (1939-1945), no radical change took place. For the first time in her fashion history the Government intervened through the War Production Board, which "froze" the silhouette by restriction on material even to regulating the width of the skirt and the hem. Now that radical changes in fashion occur again yearly, the designing of women's clothes becomes more difficult and complex. The full significance of radical changes is never fully grasped at the beginning of seasons, but later, and when they have been launched by the great couturiers and observed by the masses, "la mode" does not take long in being gradually adopted. Dior, the French designer of his "New Look" is a vivid example of this. When he introduced his "New Look," everyone lengthened their skirts, the short one having become decidedly passée.

A factor governing seasonal and yearly change in dress, is

women's increasing participation in the many fields of modern activity necessitating types of garments adapted to these demands. With the disappearance of the class system of nobility in various countries and with the increasing emphasis on comfort in dress resulting from the remarkable industrial development, dressmaking as a trade has practically vanished. Copying imported models (both classic and casual) which are manufactured to be sold at lower prices is done extensively (1954).

Japanese

CHAPTER THREE

APPLIED DESIGN IN RELATION TO TEXTILE AND COSTUME

Beauty involves a certain harmony of relation between the mind and the surroundings. Taste cannot be taught like other subjects, but under artistic environment it can grow and develop until one can enjoy a perception of beauty and distinguish between order, organization, chaos and ugliness.

The thrill of beauty is generally caused by emotion at certain times of life. One who is trained in artistic judgment will enjoy this emotion and thrill more fully and oftener. A trained observer does not need this constant element of novelty, while an untrained observer is constantly in search of new elements.

The meaning of order and organization is manifold. Too much organization becomes monotonous; a certain amount of interest and contrast is absolutely necessary to an artistic arrangement, therefore an elementary knowledge of the history of ornament is not only important, but it is interesting and inspiring, since so many of our modern fabric designs have been greatly influenced by historic ornaments. One may recall the various motifs inspired by Egyptian Art during the excavation that went on in 1925. Everything was "King Tut." The fabrics in the designs reflected the strong influence that lasted about two or three years. Even costume jewelry was copied and manufactured in that special oriental style.

Fabrics for dress and garment manufacturing are a factor of

uppermost importance in the designing of gowns. These silks, cottons, linens, or rayons may be designed in such a manner as to have their ornaments woven as part of the texture stamped or embroidered on the material itself. In every case, however, the principles of order are involved, harmony, balance and sequence enter into every part of the design composition. That is, every good arrangement must possess these three elements of Design.

The meaning of Design is thus expressed by Dr. Denman Ross of Harvard University, Cambridge, Massachusetts: "By Design, I mean order in human feeling and thought, and in many varied activities by which the feeling of that thought is expressed. By order, I mean particularly three things, Harmony, Sequence, and Balance. Of these three principles of order, the first and foremost, the most far-reaching and comprehensive, is the principle of Harmony. We have Harmony in all Balance and we have it also in all Rhythm."

"Design is a combination of tone, measure and shape combined to give harmony and balance. The Principles of order are: Harmony, Balance, and Sequence. Harmony means uniformity in all parts and elements of a composition. Balance means uniformity in Opposition, Balance may be obvious or occult. Sequence means uniformity in change or movement."

Designs are composed of units; those figures whatever form they may represent, are repeated in symmetrical and harmonious arrangements to cover a given space. We have repetition, alternation, variety and contrast, in every good composition. The Unit may be a conventionalized flower or plant; it may be a combination of dots, lines, squares, or

circles, and flowers, but in any case this Unit must be placed with the idea in mind that it either repeats itself alone or in combination with other units. Repetition may be considered the most important factor of textile ornamentation. The main characteristic of a design must be carefully planned before the entire given space is covered. The trend of fashion is to be considered, also the size of the entire decorative motif. It must not be monotonous, hence the reason for a sequence of alternation and gradation. Other forms subordinated to the main unit often relieves this monotony. But these designs should not decrease significance of the main unit in order that the entire surface possess the quality of "fitness" which must enter into every phase of this decoration.

Designs are nearly always symbolic, even though the realization of this matter seldom impresses the great majority of people. Designs may be entire copies of historic Units, to express a certain current event, or they may be composed of certain forms, that convey definite messages and many of our modern designs are full of significance.

In considering these Ancient ornaments, we realize that practically all the various races of the world have attempted to draw or paint, no matter how primitive these people were. But, as they progressed in civilization their designs became more and more harmonious in line and color often copied or inspired from nature. Their religious feelings prompted these tribes to design motifs that were nearly always symbols of their different beliefs: for instance - in Egyptian art, the Winged Disk, emblem of the sun, etc. However, even the most savage ornaments have charm and beauty in their various arrangements.

Egyption

Assyria

Ornament from India

CHAPTER FOUR

HISTORIC ORNAMENT

EGYPTIAN, ASSYRIAN, GREEK, ROMAN

Egyptian Ornament

The Art of the Egyptians was purely symbolic and entirely based on their favorite flowers - the Papyrus and the Lotus, which they conventionalized artistically, following, however, the rules of their geometrical and orderly lines.

These exquisite forms conveyed their ideas and messages which never failed to be understood. It may be said that the Lotus, however, is found more frequently in the decoration of the Egyptians than any other form. That lovely flower that grows on the banks of the Nile, is a kind of plant similar to our pond lilies, but the color differs considerably. It is a vivid purple with a deep orange centre. The importance of that plant may be easily conceived since it is considered sacred and offered to the Gods in worship.

The Egyptians also used the Papyrus plant in their symbolic decorative motifs, but not so extremely, however, as they did the Lotus. A kind of paper on which they wrote their sacred legends, was made from it.

Another symbolic figure very much in use by the Egyptians was the Scarabaeus, as an emblem of evolution and advancement. That slow developing beetle in their designs, full of mysterious charm, is associated with the rising Sun exemplifying the successful growth of nature.

Greek

Assyrian Ornament

The Art of Assyria resembles the style of the Egyptians, but it seems to have deteriorated rather than progressed in perfection of lines and beauty.

At the end of the 4th Century, B.C., an attempt to use natural forms instead of conventionalized ones in their general composition gave the Assyrian Ornament an inferior representation. Their ornaments were not based entirely on any natural figure. They used the pineapple and sometimes borrowed the Egyptian Lotus. But in the general conception of their Art the Assyrians failed to express themselves as the Egyptians did. Throughout their compositions, the Assyrians obviously lacked artistic rendering of their figures and motifs; they may have tried to express certain qualities which they failed to do because of a lack of refinement in their execution. In the character of their Art they never attained the high standard of the Egyptian artistic performance.

Greek Ornament

In the realm of decorative design as in their dress and architecture, the Greeks attained such a high degree of perfection that no nation has succeeded in surpassing their artistic achievement. Quite surprisingly, however, the Greek ornament, though beautiful, has no symbolic meaning, but this fact does not seem to interfere with the beauty of the Greek's exquisite creations, where symmetry is obvious in every part of their compositions. There is that excellent gradation of shape and measure with the rectangle and its subdivision as the base of

their productions. The reason for this lack of symbolism may be caused by different religious feelings from that of the Egyptian people who were more superstitious.

But the style of many Greek motifs emphasize Egyptian influence though developed in an entirely different manner. The Greek quality of observation joined to a refined mind, were instrumental in observing more strictly the laws of nature, in new forms of conventionalized leaves and flowers.

The designs painted on Greek vases exemplify admirably their attention in minute details following their established laws of harmony of shape and measure. It is interesting to compare the Greek and Egyptian ornament, such as the Scroll (symbol of the Nile River in the Egyptian hieroglyphics) and the Greek Lily, suggestive of the Lotus Flower, even the rosette is of Egyptian origin. However, the most popular motif is the Acanthus which was used profusely. The artists of the Renaissance considered this lovely group of leaves, which is seen in their compositions, as a perfect arrangement. Even today, artisans are inspired by these forms.

Roman Ornament

The type of decoration used by the Romans, in the various parts of their edifices and decorations varied considerably from that of the Greeks, their art appeared as if it were entirely for self-glory.

We derive the major part of our information about Roman forms from the excavated city of Pompeii, hence the reason this style is often

called Pompeian. Their whole system of decoration seems to have been based from very few motifs and figures. It may be said also that many of these compositions now are considered rather vulgar. However, the execution of these designs was so exquisite and so perfectly rendered that they are extremely pleasing to the eye. Very few printed ornaments are to be seen, and these are really the same as those in Pompeii. There is no originality in the coloring and most forms are copies of Greek Art.

The most used motif in the Roman composition is the scroll, grouping together leaf after leaf of the Acanthus plant which the Greek had used with more artistic skill. In their arrangement of this particular design, the Roman exaggerated a great deal from their desire to create a feeling of admiration. This pattern of the Acanthus leaf is so easily reproduced that modern designers have used it profusely.

Chinese Ornament

Chinese Art may be considered, with reason, to be about the only one really original in its conception. Of great antiquity this remarkable nation developed her art without the influence of other nations' forms. The Chinese, perfectly pleased with their accomplishment, did not progress as other nations did, but the development of their ornament possesses the main characteristics of good design, nevertheless. Their natural gift for harmony reveals the same quality shown in every period of their art development. In fact, the Chinese seem to be behind in the progress of new forms. However, their ornaments are extremely decorative and exemplify their natural gift for harmony of lines and color, even when the lack of a

knowledge of the theory of design seems so obvious in their many details. It may be also added that their concern about the observation of natural laws of radiation shows a high degree of natural instinct.

The Chinese loved to turn into design everything and anything they selected for their decoration; for instance, sea shells, rocks, clouds, the sea, etc. However, there are certain forms which used as a unit were often repeated - the dragon is one of these, even the centuries have not altered its hideous form which, as we know, is one of their symbols.

Art of Japan

As for the Art of the Japanese, it is obvious that it was borrowed from Chinese compositions. However, the chief concern of the Japanese was their aim to imitate nature which they studied carefully, thus giving them the undisputed ability to create charming new forms.

Their general progress in Art is remarkable, but it can easily be explained because of a certain habit of decorating even the most common object with carvings of designs; this helped considerably in developing their natural artistic gift.

Even today (1954), Japanese art is often reproduced. The beauty of design in scrolls executed centuries ago has, like Chinese art, delightful arrangements of color harmony. There is variety in the realm of design and ideas in all Japanese compositions.

Boston Art Museum possesses a valuable collection of Japanese art, due to the efforts of three men (Morse, Fenollesa, and Bigelow) who spent many years in Japan. Discovering the high standard of Art in the

country, these men imported (1882) a large quantity of various pieces of work, such as wonderful scrolls, screens, and ceramics.

The Japanese Art exhibition of November and December 1954 (initiated by John D. Rockefeller, 3rd) attracted visitors from all parts of the country, although it had been seen in Washington, New York, Chicago, and Seattle, before it came to Boston.

Chinese

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EXAMPLES OF THE PRINCIPLES OF ORDER

CHAPTER FIVE

ROMANESQUE, BYZANTINE, GOTHIC, RENAISSANCE INDIAN, ARABIAN, TURKISH, PERSIAN, CELTIC

Romanesque Ornament

The type of decoration known as the Romanesque style was really brought about by an alteration of the Roman forms which gave place to entirely new shapes.

The necessity of these races to practice a rather strict economy in their various buildings and in their art in general directed the development of their ornament, which was a slow but radical change. In fact, the complete system of Romanesque ornament was strongly influenced by the church. Even the art of the builders was inspired by the religious orders of that period. Romanesque Art, distinctly religious, influenced civilization and culture in large measure.

Byzantine Ornament

The great majority of designs of that period were symbolic in character. Despite the fact that Romanesque ornament seemed to have followed the influence of Persia and Assyria, Byzantine Art developed in an entirely different form, new, beautiful, and with remarkable original harmony of lines. The period of transition between the Romanesque and the Byzantine ornament, however, caused confusion resulting in a certain difficulty in their respective classification.

The transition between the Greek and Roman periods was more sudden, hence, the practically easy manner of distinguishing these two previous periods, as compared with the Romanesque and Byzantine periods. In fact, it is sometimes almost impossible to distinguish these two ornaments, although the Byzantine ornament may be considered with reason to be more finished and in a way more beautiful. It had developed artistically though slowly and one only has to study the entire decorative motifs of the great church of St. Sophia in Istanbul (Constantinople), built by Emperor Justinian in the year 532 A.D., to realize the exquisite decoration of scrolls and conventionalized Acanthus leaves which exemplify vividly the enormous difference from any previous forms, but a very beautiful design is shown here of conventionalized leaf forms with a marked tendency toward the much-used scroll.

Gothic Ornament

The new conditions caused by religious and political changes in Western Europe influenced Gothic art in large measure. It succeeded the Romanesque period and grew rapidly in various original forms, having developed differently from the Classic art because, being a Christian art, it naturally varied from pagan art.

Gothic ornament is rather complex and it is too long to analyze the periods that characterize the many motifs and details that one finds in the beautiful cathedrals and churches, where these lovely forms were inserted. For example, the Ball-Flower ornament consisting of floral designs conventionalized, beautifully carved, as was also the head of a

prominent personality which often adorns the dripstone of a Gothic edifice.

The most perfect Gothic ornament is considered to be the early English style. Though beautiful, Gothic art developed differently in France, and there are more examples of those exquisite forms for us to admire, as so many cathedrals and churches are still left (although approximately 5,000 were destroyed during World War II) in spite of numerous destructive wars that have been waged in France. In Germany, Gothic Art was copied from France.

Renaissance Ornament

In the realm of Renaissance decorative designs, one must begin by tracing its progress from Italy throughout Europe.

Renaissance Art may have, in a certain measure, taken its inspiration from the art of antiquity, but the artists of that period were really innovators who were somewhat influenced by the Greco-Roman motifs. Animated by an entirely different spirit from that of the antiquity, the ten centuries of Christianity left its stamp, and the spirit of the Renaissance artist contributed to the complete change of form with really no close imitation of past periods. The first period may be described as a combination of Middle Age form with those of antiquity.

The secular spirit that prevailed influenced the new forms and for the first time since the fall of the Empire, civil designs were more important than religious ones. The value of the study of the Renaissance period ornament cannot be overestimated. No style of decoration has ever been arranged with more regard to the principles of order - harmony, sequence, balance - than the ornament of this extraordinary period.

The Italian Renaissance style is absolutely influenced by the old Roman forms. Some of the intact Roman buildings were the direct influence of that remarkable period. Exact copies of designs were first obvious as the artists endeavored to introduce a vastly different style from what the Gothic art had been. There was really no attempt to launch entirely new designs and forms, but just a desire to use the lines of Pagan, Roman, and Greek art for modern Christian art. In fact, these old pagan designs were admired deeply by Italian artists who felt that nothing could be conceived, or innovated that could surpass these ancient patterns. These stone fragments of untold charm in their perfection of details, could be used and recut to the building of Christian monuments and churches. We may mention here the great artist Donatello who executed with perfection the exquisite bas relief designs which are still the admiration of the traveller.

In France, however, the artist differed somewhat from the Italians in his conception of what this period represented in the world of art. Artists were accustomed to work in the Gothic style, despite the training which they received from the Italians who came to France, hence, the Renaissance movement in France developed suddenly on entirely new lines.

Possessed of remarkable ambition to surpass their instructors the Italians, the French were not entirely dominated by Italian influence. The style of France Renaissance is, therefore, considered of a very high standard. It is a modification of classic forms.

Art of India

The most remarkable feature of Indian Art is its quaint quality of originality. No foreign influence of any kind is apparent in their odd system of decoration. The nation of India has not been, and is hardly even today, a progressive nation. Their Art remains practically the same, symbolic in nature, and representative of their religion and superstitions.

They used practically the same or similar motifs based on one particular floral form which appears different, however, because of their innate sense of balance and rhythm. This explains why their designs are so far from being monotonous. Their natural instinct for color is exemplified by their harmonious schemes, so well adapted to the original application of their ornaments. They possess, however, certain rules for their color arrangements which they observe strictly, especially on their fabrics that are generally known to be exquisite in coloring as well as in design. Gold is often used in various grounds of light or dark surface. Often times a gold outline emphasizes the graceful unit of the decoration.

Arabian Ornament

Very few traces of Arabian Art may be obtainable; however the Arabs certainly designed and worked out an Art of some kind, but nothing in the line of pottery, arms or textiles exist today to give a clew to the particular originality of their Art.

The spreading of Byzantine influence from the 6th to the 11th centuries in Europe contributed considerably to the development of the Arabian forms. The Arabian decoration is rather simple despite its many complicated forms. There are no superfluous lines. Their close contact

Art of Judo

The most remarkable feature of Judo, but is the social quality of activity. The foreign business of the club is concerned in study and practice of Judo. The basis of Judo lies in fact, and is study the body, a physiologic action. That are various questions, as body, spirit in nature, and conservation of their relations and accomplishments.

The instructor is not so disciplinary based a man particular fixed the mind tension difficult, however, because of their every moment of human and origin. The requires any full-grown as the Judo knowledge. Their mental training for other is usually study which learning science. In all schools, in the is most medium life of their movement. The school, finally, still work in their with background which the history study, condition in this better the are practice some to be complete in activity as well with the image. All is other has in another general of light or and actions. The class a not which activity movement is general but is an knowledge.

Judo Image

Any the train to judo in any by activity general the and usually because and mind not or but of see that the action is an level activity, and a training mind body a judo a also training particular activity is been an.

The practice of general training judo in is the the action is force activities successfully in the development of the train fund. The train activity is train train mental training activities judo. Not not to mentions judo. Their the mental

with the Persian and Greek Art gave the Arabs the chance to develop forms that are called Byzantine.

Inspired by Islam Art, their designs grew in different forms influenced by the Byzantine ornament which had been itself inspired by early Arabian designs in the beginning. For color, a blue tonality with yellow and gold designs.

Turkish Ornament

Turkish Art is in fact a combination of modified Arabian forms with early Byzantine ornament. The Turks are not an artistic people. The grouping of entirely different motifs exemplifies a tendency to deviate from traditions and the ancient forms of their ancestors.

They were the first among the nations of the East to adopt the style of the Western part of Europe in their architecture and general decorations. Even their beautiful carpets are not supposed to have been designed by them; their rugs, so well planned in both ornament and color, are said to be mostly Arabian in character. Therefore, their embroideries remain practically the only part of their Art that may readily be called Turkish ornament exemplifying the real character of that Nation. Their Art sense is considered below the standard of the Art of India.

Persian Ornament

The main beauty of the Persian decorative design is its freedom and elegance that we notice in the rugs and printed cloths. Though inspired by Arabian motifs, the genius of the Persian nation contributed largely to the perfection and variety of her designs which we still find

in her exquisite carpets, illuminated manuscripts, embroidery and pottery, so skillfully designed and executed.

We may occasionally notice a similarity in her work with that of India, especially in the coloring, but as a whole, Persian decorative art, though beautiful, is not as perfect as the Arabian design. This may be due to the mixing of real life subjects in their composition. But the great pomp of the Persian nation left its stamp on her entire system of decoration, and her undeniable skill and original taste gave her the chance of developing really more graceful forms than both India and Arabia.

The floral designs arranged in various styles either with real or imaginary animals - sometimes a human figure - were as many other artistic nations' motifs - mostly symbolic, in the realm of ideas.

Persian color harmony, though rather conventional, is like the style of the Art of India, polychromatic in nature on a dominant surface or ground.

Celtic Ornament

The origin of Celtic ornament has never been truly established. We hear that it was in Ireland, then again we are told its birthplace was in the Scandinavian countries. However, Celtic Art stands out as forms that exemplify their undoubted antiquity by this interlacing design derived from primitive ornaments. The main characteristic of their compositions is the absence of foliage and other plant forms; also their elaborate geometrical patterns. As it advanced in style, in connection with Byzantine forms the Celtic ornament was often composed with a part of the

to her exquisite control, illustrated materials, embroidery and pottery, as skillfully designed and executed.

It may nevertheless appear a shortcoming in her work that lack of taste, deadness in the coloring, has as a result, serious consequence, though fortunate, is not so perfect in the arabesque design. This may be due to the mixing of wool with silk yarns in these compositions. But the great gem of the Persian color lies too deep to be within reach of commerce, and the remarkable skill and original taste gone for the means of obtaining really rare products from the dull soil and little.

The floral motif, repeated in various styles either the real or imaginary flowers - combines a noble figure - more so than other religious motif - mostly symbolic, is the rule of form.

Persian color harmony, though rather conventional, is like the style of the art of India, pictorialness is taken to a medium merely or general.

Indian Jewelry

The skills of Indian artisans has never been fully realized. As has been given to Indian, and again as the gold for Christmas was to the Mexicans, jewelry. However, colors are always not as those that results their maximum simplicity by this characteristic design. The artistic instinct. The sad characteristic of their conditions is the manner of filigree and their plant (long) also their elaborate ornamental patterns. It is advised to study, in conclusion - this provide some the which seemed to make learned the a part of the

interlacing cord with animal forms, birds or heads of animals, which effect gave the entire arrangement an appearance of originality and decorative beauty.

Celtic ornaments do not seem to be symbolic in their general representation except in one case where designs do not have definite beginning or end. This may have been inspired by the feeling of the eternal peace of future life.

Their intricate interlaced designs and the perfection of their units of lines with repetition and alteration is so remarkable as to be almost beyond comprehension. The harmony of their line compositions was not only exquisite in their intricate arrangements, but the coloring also is beautiful and extremely well balanced in value.

CHAPTER SIX

TEXTILES

This short chapter on textiles is a mere exposé of their origin and variety as used in clothing industry today.

According to tradition, fig leaves were the first "textile" used by human beings. Leaves and grasses still clothe primitive tropical tribes. Early people of the temperate zone protected themselves from winter's cold by animal skins and even today fur is the fabric from which Eskimos make their garments. As nomads became agricultural they learned to weave textiles from the wool of sheep and from flax and cotton plants. This spinning and weaving became not only a necessity of civilization but also a domestic art. As peoples became nations, textile played a more and more important part in human relations, differentiating priest from layman, ruler from the ruled - the higher the office the finer and more ornate the textile.

It is a far cry from primitive homespun to the intricately processed "miracle fabrics" of today and, in their extraordinary development, textiles have undergone various interesting phases. Though they differ considerably in origin, process and characteristics all textiles may be classified by the following analyses:

1. Origin, or Raw Material: vegetable, animal, synthetic (man invented).

2. Process or Composition: woven, braided, knitted, or non-woven (The "Pellom" of 1953).

3. Characteristics:

   a. Coloring: - dyeing, bleaching, printing.

   b. Finish: - lustrous, dull, smooth, rough.

c. Quality: - soft, stiff, heavy, lightweight, thick, thin.

When we speak of textile whatever its kind, we seldom realize that it is composed of several parts, the smallest and most important being fiber. The fiber of the raw material is converted into a filament which may vary considerably in length according to the kind of raw material from which it comes. This in turn is made into yarn which constructs all kinds of threads interlacing each other vertically (the warp or yarn) or horizontally (woof, or filling yarn) to weave the textile according to the given design.

Fibers may be (1) animal, such as wool, mohair, alpaca, horsehair, silk, etc., or (2) vegetable, such as linen, cotton, kapok, jute, straw, etc., or (3) man-made, such as "miracle fabrics" whose wide variety are in a class by themselves (so greatly their basic elements differ. They are:

a. Cellulose: chemically treated substance forming filaments producing the lovely, silky rayons, bembergs, acetates, etc.

b. Protein: fibers whose basic element is skim milk. From this "Lanital" (Italian) and "Aralac" (American) are manufactured to resemble wool.

c. Vegetable base: corn meal and soy bean from which the cloth called "Zein" is made.

d. Resins: "Nylon" and "Vinyon."

These synthetic filaments undergo an elaborate chemical process whose terminology, like the names given the finished fabrics, bewilders the uninitiate. How these exquisitely lovely materials could be invented

and perfected or even dreamed of is a mystery to purchasers. And their variety multiplies!

For years type of textile has ceased to be regulated by the seasons. Appearance and durability rather than texture are now the determining factors, hence wool or aralac may be worn in summer; rayon and nylon in winter. Very few dress materials, if any, are as stiff and heavy today as they were before the Twentieth Century.

Some knowledge of the main classes of textile used in women's clothing is so essential to prospective purchasers or makers of frocks that I shall devote separate pages to each kind of material manufactured at present in civilized countries.

Wool

Woolen cloth, the most ancient of textiles and, next to cotton, the most important, comes from the fleece of domesticated sheep of which there are 40 species. Curiously enough, if domestic sheep are allowed to run wild they soon return to their primitive state and produce inferior wool.

Sheep herding is said to be man's first movement toward civilization. King David in the Old Testament was a shepherd and both Hebrews and Babylonians wore woolen cloth some thousand years B. C. and although various modern devices have considerably reduced the time required to manufacture this textile, the method of preparing wool fibers is today practically the same as it was then.

In Europe, as early as 200 B. C. Romans improved their breed of sheep and it is said that the famous merinos of Spain are descendants of those Roman flocks. Crossed with native breeds of other countries, Spain's

merino, which produces the most beautiful of all wools, is responsible for the marked improvement in the crossbreed of which there are approximately 200 varieties. Spain forbade the export of her merino for centuries until the Treaty of Armada permitted Britain its importation and in 1795 the ban was lifted for all countries. But England, because of her soil and climate, could not raise the merino sheep successfully. Every English colony started raising sheep, however, and soon England became the best producer of wool in the world. She has been making woolen cloth since 1066 when skilled weavers were brought from the continent to teach her.

In the United States woolen mills were established in Massachusetts - one in Rowley (1643) and the other at Watertown (1664). It was also in Massachusetts, in the late 18th Century, that a water-power mill appeared. Incidentally, President Washington raised flocks of sheep and the weave shed and looms of his plant may be seen at Mt. Vernon. But it was at Hartford, Connecticut, that his inaugural suit of fine, dark brown wool was made. Today, our States that raise sheep and manufacture wools are Texas, which leads in quantity, Wyoming, California, Colorado, Montana, Idaho, New Mexico, Oregon, Utah, Missouri, Michigan, Arizona, Nevada, and Ohio whose wool equals in quality the merino of Central Europe, Australia, South America and South Africa.

This warm, soft, strong, practical fabric so elastic it may be stretched one-third its original length without breaking, is now manufactured all over the world. The quality of the cloth is determined by the length of its fiber. Fine broadcloths and other fine woolens come from shorter staples whereas long, less wavy fibers make worsted and other less

expensive fabrics. Sheep raised in Ireland, Scotland and Canada, etc., give this longer staple which, however, makes a very good quality of wool. "Mongrel sheep" give irregular staple-fibers (sometimes 16" long) which product inferior wool used mostly for rugs, carpets, etc., but also for children's clothes.

Wools are cheap in places far from civilization but rather costly in some European countries and especially in our own land whose high custom tariff protects wool growers and manufacturers.

Cloth is also made from "pulled" or "dead" wool, so-called because taken from the cast-off hides of slaughter-house sheep. This wool is used in greater quantity than the virgin wool but is inferior to it because of the chemicals used to detach the fibers from the dead animals. Fleece gives us such cloths as challis, cheviot, covert cloth, flannel, kasha, tweed, serge, wool jersey, etc., etc.

In the days of cotton-and-wool, or synthetic fiber-and-wool mixtures or substitutes for wool, it is well for milady to look for the descriptive tag on her prospective purchase. For instance, "100% virgin wool" means wool that has never before been used nor mixed with other fibers. On the other hand, "re-used" wool means, as the name indicates, wool that has been used already in material and is now re-made into other apparently new material. What we call reprocessed wool means that the wool fabric had been previously reduced to fiber.

Because not all wools are fabricated from sheep's fleece Milady the Purchaser of woolen yardage or garments should know the main classes which are often times mentioned as wool but which come from various animals such as:

Alpaca: named for the animal which is allied to the camel family and is indigenous to Peru and Chili and whose fleece makes it. Alpaca cloth, stylish and expensive at the turn of the century, is seldom mentioned now. Peruvians wore it before the Spanish Conquest and afterward made it successfully for European trade.

Angora: comes from the fleece of the Angora goat (said by some to be the most ancient domestic animal known) and is especially adapted for hand and power knitting. Mohair is made from it, a strong, cool, dust and moisture resistant cloth used mostly for upholstery, braid, lining, and even false hair.

Cashmere: a soft, wool, beautiful, practical, but expensive, made from the fine fleece beneath the hair of the goats of Kashmere, Tibet, and the Himalayas. The brownish fibers are strong and silky. Paislay shawls are made of this cloth, as well as dresses.

Llama: named after the South American animal llama, native of Bolivia, Peru and Argentina, a smaller, humpless cousin of the camel family. Llama makes a strong, durable cloth for sportswear.

Vicuna: a very soft fabric selling for more than $100 a yard, from the fleece of the vicuna, a small relative of the llama roaming the Andes from Ecuador to Bolivia and often feeding in sheep pastures. Its reddish tan hair is delicate and lovely.

SAMPLES OF WOOL

American Wool Cloth

English Wool Tweed

Shoddy Wool Cloth

Linen

Perhaps the oldest vegetable textile fiber is flax. From its filaments comes linen,- strong, beautiful, popular. Egyptians wore linen some 5000 years ago. They also used it to encase mummies. To such a high state of perfection did they bring it that its finest was almost as sheer as modern chiffon! Throughout antiquity linen was a symbol of luxury, and to be dressed "in purple and fine linen" signified royalty or at least aristocracy.

Curiously enough, it was Phoenicians who introduced flax-cultivation into Ireland, and today Eire, possessing one-third of the world's spindles, leads in the production of fine linen - the best, in fact. Belgium comes a close second because of the composition of her Lys River water. Coutrai, on that river, is nicknamed "the flax city." Other countries raising flax are France, Holland, Russia, South Africa, India, Asia Minor, Japan and China.

Linen fabricating is a long process and every country has its own method. Russia uses the most ancient and natural one - retting - which still is considered the best for durability, but Ireland has developed the most rapid method called tank-retting. Ireland's industry was founded by French textile workers about 1700 A. D. Around that time a man, Louis Crommelin, improved the technique of raising and processing flax.

As early as 1686 and 1688 England and Scotland had flourishing linen industries, the weaving of the flax being done, however, entirely in the home until 1787 when England established a spinning mill. Next, in 1812, she introduced a successful power loom. Our American colonies

also cultivated flax and their homespun linen, as it is still called, was used extensively by our forefathers not only for their clothes but also for their household linen. They had brought the indispensable spinning wheel with them from England, France, or Holland, etc., and every girl learned to spin as a matter of necessity. Today, the United States cultivates flax in the Dakotas, Minnesota, and Montana, chiefly for linseed oil and imports her yarn for linen manufacture, cotton having superseded linen as an American textile industry.

Linen making has been so perfected that it is now non-shrinkable, but though it launders well, it still fails to take dye evenly and although it is much cooler than cotton it is so much more expensive that it is less universally used. However, nothing seems to affect it, neither water, hot sun, soap or a hot iron.

Under the microscope linen fiber resembles bamboo in structure and is much longer than that of cotton, but to distinguish between the two textiles, which closely resemble each other, the simplest method is that used by French peasants and New Englanders who dampen a little spot and watch it spread - the linen will absorb more quickly.

Linen is manufactured in a wide variety of weaves such as batiste, homespun, linon (French for lawn), crash, handkerchief linen, and Irish.

SAMPLES OF LINEN

Irish Linen

Home-spun Linen

Handkerchief Linen

Cotton

Cotton, though now being superseded largely by rayon and nylon for dresses and underwear, is the number one fabric. Its manufacture is one of the important industries in the United States of America, and not only supplies 90% of clothing material but is used also in connection with medicine and in the manufacture of explosives.

White or creamy, the small cotton plant belongs to the mallow family and is related to the hollyhock. Though tropical, it is also cultivated successfully in temperate climates where there is satisfactory rainfall. Of its numerous species, varying in quality and appearance, only three or four are essential to man. Egyptian cotton is said to be among the best because of the Nile River which irrigates the valley where it grows, but the Sea Island species off the coast of Georgia turns out the most perfect cotton in the world. Closely resembling the Egyptian is Arizona cotton but its fibers are longer (1 1/2" long). Mexican and Peruvian fabrics are very much like in color and texture that in Egyptian tombs. The Peruvian fiber yields a very strong filament often mixed with wool yarn for the manufacture of merino because it is itself rather wooly. Cotton with a long, silky fiber used for priestly garments grows in India, China and Abyssinia.

Our earliest records of cotton-growing are in India, 1800 B. C., and later in Egypt. In the first century A. D., muslin and calico were brought to Italy and Spain by Arab traders, and in the 9th Century, Moors were cultivating cotton in Spain. The Crusades spread the knowledge of cotton throughout Europe and as early as the 13th Century England was using

cotton for candlewick. Columbus, in 1492, found cotton trees in the Bahama Islands and took samples to Spain. By 1519 cotton was found in Mexico and Central America by Pizarro and Cortez, and Brazil was cultivating it in 1520. Not before 1641, however, was cotton established as an industry in England and around 1701 Britain forbade its use in order to protect her wool industry.

Here in the United States cotton was being raised in 1607 in Jamestown Colony, and plantations were flourishing by 1650. Of course, as early as 1792 Eli Whitney, an American teacher in Connecticut had invented the well-known cotton gin (a machine for separating the cotton from its seed) which, though a simple device, revolutionized the cotton industry by speeding up production. Now, our "cotton belt" extends from Texas to North Carolina. At present (1955) we supply 50% of the world's cotton consumption. Down the years there have been 4000 attempts to perfect a mechanical cotton picker to do away with the tedious back-breaking business of hand-picking. Rust brothers having successfully invented one in 1936, we may increase production further. Yet, so far as we ourselves are concerned, we consume only 15% of the output.

How is cotton cloth graded, you ask. By the number of threads to the square inch, called the "thread count," of crosswise or filling yarns.

Cotton waste is used for paper padding.

According to recent (1955) reports of the cotton manufacturing industry, its importance seems to be increasing so much that manufacturers are speaking of it as <u>the</u> Miracle fabric.

SAMPLES OF COTTON

Egyptian Cotton

American Cotton

Cotton from India

Silk

Silk, that beautiful and strong product of the mulberry trees' silkworm, does not seem to date as far back as cotton or linen. Chinese legend, however, put it at 2640 B. C. when the young Empress, Li-Ling-Chi, discovered how the thread could be unwound from the silkworm's cocoon and spun into cloth. Astonished China justly named her "Goddess of the Silk Worm," and started cultivating mulberry trees and developing her silk industry to a high degree of excellence. She kept her secret for centuries by threatening the death penalty on any betrayer of it.

Nevertheless, it was disclosed to Japan in the third century A. D. and she immediately became interested in sericulture. Eventually, small quantities of raw silk found their way to Greece and Persia, who marveled at the extraordinary substance. It was not till the sixth century, however, that the Roman Empire and the Western World heard of the cocoon's mysterious, lovely filament. By 552 A. D. missionary monks, after a long stay in China, had brought back silk-worm eggs and bundles of young mulberry trees thus starting an industry that has flourished till now when the 20th century has given birth to still more astonishing textile marvels through chemical experimentation. France, became especially zealous in silk manufacture, Lyons being her foremost designing center.

During the 1880's the silk industry was in grave danger of disappearing because of disease devastating the silk worms, but the great scientist, Louis Pasteur (he who invented the pasteurization of milk) by study found the cause of the disease and saved the silk industry. He initiated scientific methods of selecting silkworm eggs and became known

as the "Father of Modern Sericulture."

Silk fiber originates thus: On the mulberry leaf the moth lays its eggs which hatch out of the larvae which, in turn grow into worms and for three days these spin their cocoon from which, some fifteen days later, bursts a new moth to lay its average of 350 eggs, and the cycle repeats itself.

Silk fiber is elastic and in color ranges from creamy white to tan, the fibers of the uncultivated silkworm being somewhat darker. They take dyes beautifully. For centuries silk has had no rival in beauty, durability and strength, silk fiber having one-third the strength of iron wire. It sheds dust easily and is cool even when the weather is warm. It is easily cleansed but does not launder so well. Its natural luster may be increased by manufacturing process. On the other hand, silk can easily be spoiled. Dampness tends to rot it, hence it is poor material for tropical use.

Silks are of many kinds such as China, gros-grain, taffeta, foulard, surah, satin, pongee, shantung, moiré, chiffon, crepe, etc. Today some of these are so closely imitated in rayon as nearly to baffle all but the expert and it is a question whether synthetic "miracle fabrics" may not ultimately supersede the mulberry's miracle textile.

The United States of America has not been successful so far in cultivating silkworms chiefly, perhaps, for economic reasons. Labor is so much more expensive here than in China where girls receive 5¢ to 10¢ a day, or Japan whose wage is 25¢, or Italy, even, where workers' pay was 40¢ a day (1938).

SAMPLES OF PURE SILK

CHAPTER SEVEN

MAN-MADE "MIRACLE FABRICS"

Rayon

As we have said, rayon is a successful substitute for silk. Cheaper than either silk or cotton, easily mixed with cotton or wool, extremely durable and perfected to launder well, it leads as a textile for the manufacture of women's dresses and underwear.

As early as 1664 the British scientist, Dr. Hooke, after much research and experiment, created an artificial fiber. In 1710 the French physicist, René de Reaumur, suggested the possibility of producing a textile fiber to replace cotton and silk. The Swiss chemist, George Audemars, after considerable experimentation took out in 1855 a patent for making fine threads from Nitro-cellulose. By 1884, Sir Joseph W. Swan, one of Edison's associates, exhibited what he called artificial silk cloth made from filaments developed by his own process invented in 1877. From 1884 to 1889 Count Hilaire de Chardonnet, Pasteur's pupil, was making an extract from mulberry leaves from which he built up an artificial silk which he exhibited in Paris in 1890. He had been working on the idea for over thirty years. That same year Louis Henri Despaissis patented his cuprammonium process which German scientists afterward improved and two years later the viscose process was patented by its discoverers, Cross and Bevan. In 1908 artificial silk hosiery was being manufactured from imported rayon yarn and Marcus Hook in 1911 established a viscose rayon

plant in Pennsylvania. But really it was not till 1920 that a successful process was developed by Henri and Camille Dreyfus. That same year rayon yarn was produced commercially at approximately six dollars a pound; today it is only fifty-five cents a pound. Not till 1924 did various commercial associations and the United States Department of Commerce adopt for these synthetic textiles the general name of rayon. Now, besides Pennsylvania, the United States has rayon factories in Virginia and Tennessee (from both of which comes one-half of our production), Delaware, Maryland, North Carolina, and Georgia. The rayon factories of Europe are in France, Germany, England, Italy, Holland, Belgium, Switzerland and Czechoslovakia. In Asia, Japan manufactures it.

The materials, processes and finished rayon products differ greatly as may be guessed somewhat from the numerous trade names given to identify them such as "acetate staple," "Acetate staple rayon," "aristocrat" (bemberg), "cuprammonium rayon," "avisco," "Viscose rayon staple fiber" (very strong), "bemberg," "ceylonese," "acetate rayon yarn" and fabrics, etc. All these, together with other synthetics of various basic elements comprise the textiles nicknamed "miracle fabrics" which seem so mysterious and bewilder us so that manufacturers are now putting the trade names somewhere on the garment to identify the substance of which it is made.

SAMPLES OF RAYON FABRICS

Acetate

Ceylonese

Bemberg

Nylon

Well acquainted, as we are at present with this extraordinary and beautiful fabric - used now, not only for underwear but also for dresses, blouses, etc., it is interesting to learn what its substance consists of: quoting the dictionary (Thorndike-Barnhart): "Nylon, an extremely strong elastic, and durable substance, used to make clothing, stockings, bristles, etc."

The fibers of that wonderful textile are composed of coal (from mines of Kanawha River Valley, W. Virginia), air and water. The Nylon salt is then produced which Du Pont (plant in Seaford, Delaware) uses for the manufacturing of the finished product nylon (introduced in 1940).

Nylon replaces other materials for various reasons, principally because it launders easily and dries rapidly. It needs no ironing and takes very little room in Madame's valise.

We owe this remarkable invention to Dr. Wallace H. Carother, whose chemical exploration led to the discovery of Nylon, after eleven years of research and experiments.

Lanital and Aralac

Lanital was first manufactured in Italy about 1924 to replace wool which was rare and too expensive.

Here in America we have Aralac (same basic elements) which takes its name from the first letters of Atlantic Research Association (Ara), and the last syllable lac from the Latin base for the word milk. It is made from casein, the principal protein being milk. The plants are in

Newtonville, Massachusetts, and Taftville, Connecticut. If Aralac could satisfactorily replace wool for clothing, it certainly would be a much cheaper textile as it takes one year for a sheep to produce about eight pounds of fibers, while a cow gives enough milk in the same time (one year) to produce approximately 100 pounds of casein fiber.

Lanital and Aralac take the same kind of dyes that wool cloth does. However, a prolonged boiling treatment may considerably weaken their strength. Mixed with other major fibers, Aralac frequently replaces wool cloth for garments. It was used first in the making of felt hats.

And the list of man-made fabrics continues rapidly from year to year, with varied names that suggest the atomic age: Orlon, Dracon, Dynel, Lurex, Vicara, etc. Materials, though mysterious as to their composition, are most satisfactory in the manufacturing of clothes. Most of them, light weight and strong, easy to launder, emerging from the tub with their frills and plaits unchanged, are gaining in popularity.

This revolutionary change in textile was so well exemplified by the recent exhibition, sponsored by Filene's of Boston, Massachusetts, at the Museum of Science, Boston (1953). The display of these magic tissues dyed in gorgeous hues actually took the feminine public by surprise and now the entire population is textile conscious.

The New Cloth "Pellon"

From year to year, miracles are performed in the field of fabrics; the latest one called "Pellon" is decidedly astonishing in its texture, resembling glossy thin leather.

Recently appearing in the United States (1953), this new material

is non-woven, non-shrinkable, and actually possesses all the qualities of other synthetic fabrics (nylon, orlon, etc.), while being more practical. It is extremely strong, cuts easily, and also pleasant to manipulate having no bias and no salvage, is composed of various kinds of fibers (wool, camel's hair, etc.) and chemically treated.

Pellon is mostly used for interlining because it is warm - does not wrinkle, consequently does not interfere with the perfect fit of a garment or suit.

Though the credit of such a useful discovery may be attributed to a fiber expert by the name of David Morgenstern who discovered it in a Holland shop while travelling in Europe in search of new material, the real inventors were two young scientists, one Dutch and the other German, who actually developed that marvelous fabric before World War II, and later perfected "Pellon"; it was not then called by that name. David Morgenstern, who began manufacturing the new cloth in this country, gave it the name "Pellon."

SAMPLES OF MIRACLE FABRICS

Nylon

Orlon

Aralac

Dracon

Lurex

Vicara

CHAPTER EIGHT

COLOR AS APPLIED TO ARTISTIC DRESSING

The arrangement of tones in dress is almost as essential as the cut and line, and the general style of a garment. It must be kept in harmony with the individual coloring of the wearer, that is, where the psychology of color reveals itself as a significant factor in relation to color as applied to costume. Each color creates a certain sentimental impression, and nearly always expresses the character of the wearer.

The unexplained fascination of color remains a charming enigma. In its meaning and interpretation, it is as expressive as music, an atmosphere of joy or gloom may be created by certain color schemes and our sensitiveness is more or less affected by various combinations.

Everyone is anxious to wear the newest or latest hues that fashion dictates. It is important, therefore, that women who wish to design their clothes and dress in the latest style, should learn the spectrum colors, the meaning of color value, classification of color harmony, and the laws of contrast. Colors are warm or cool, light or dark, luminous or dull, and the effect varies according to the change of atmosphere and light, etc.

The three main sources from which we may guide ourselves in the combining of colors are the color spectrum, nature, and a close observation and study of the many artistic arrangements of tones that have been used throughout the ages during the best period of decorative art. Hue, value, and intensity, the three properties of color, must be well understood

before attempting to form harmonious arrangements of tones following the trend of fashion, with the many new names of color.

HUE is the color itself, the property by which we recognize each one; Ex. - Blue, red, and yellow, which are the primary colors. The spectrum, commonly called the color wheel, is the direct result of the close analysis of light.

The spectrum of colors varies slightly when seen under different light, such as sunlight, gas light, electric light, etc., however, it does not change considerably.

The secondary colors are composed of two primaries, ex. - red and yellow form orange; blue and yellow, green; red and blue, violet.

VALUE in color means the degree or proportions of light or dark in its particular shade. A color is full intensity or neutralized (dark or light). Value is actually measured and is as important as color itself.

INTENSITY or CHROMA means the brilliancy of a color. The colors of the spectrum are full intensity, measured by wave lengths. In the various use of colors, it is often mixed or neutralized in its use especially for the manufacturing of textiles.

There are new colors and new combinations every season and new names are added to the long list of fashionable tones. Eugene Chevreul (1786-1889) in his book, "Simultaneous Contrast," explains the various effects and results of colors being placed side by side when not related. According to this famous Frenchman, 720 colors may be made from the primaries. About 1836 this great chemist was drafted by the Government

of France to make colors for the Gobelin Tapestry manufacture, as he was considered the best chemist of France. He took about two years to study colors and wrote several books from which the majority of writers on color obtained their information.

Mr. Munsell, the great American colorist, mentioned Mr. Chevreul in his wonderful book. It is said that in the Gobelin Tapestry rooms 12,000 shades of colors are made from the primary and secondary colors. Contrast, whether of color itself, or of color value, is essential to all schemes of beautiful association. For commerce, for dressmakers and milliners, colors are generally named from flowers, fruits, minerals and other substances. It is for us to analyze these shades and distinguish the spectrum color from which they were made.

CHAPTER NINE

COLOR HARMONY - MEANING OF COLOR - NEW NAMES FOR COLORS AND SHADES

By color harmony, we mean a well-balanced and proportioned arrangement pleasing to the eye.

The various schemes of color arrangements may be excellent, beautiful, satisfactory, or odious; they may be attractive and commanding. Therefore, we must have rules to govern ourselves in the combining of two or more hues, using the scientific classification of color harmony which is composed of four kinds of color schemes. These various combinations of tones may be classified as follows: Complementary, Analogous, Contrasted, Dominant, and Perfected.

1. Complementary harmony. Colors that are placed opposite on the scale of colors form what is called a Complementary scheme of colors; it is a beautiful contrast of warm and cool tones. Ex.- red and green.

2. Analogous harmony. This scheme of tones is formed with two or more colors placed next to each other on the scale of colors, between primaries. Ex. Blue and violet.

3. Contrasted harmony. A combination of colors and non-colors form a contrasted scheme of color. Ex. Blue and white.

4. Dominant harmony. A color scheme composed of one color in a sequence arrangement of different values. Ex. Brown, orange, sand color and pale yellow orange.

5. We also have Perfected harmony which is composed of two sets of complementaries.

Dark colors are often changeable in combination with lighter tones - they sometimes appear darker, and one should give serious reflection to the value of the colors involved in a particular creation.

Each color expresses a clear meaning; it is cold or it is warm. The scale may be divided into two parts from yellow to red violet (included); they are warm colors. From violet to yellow green, they are cool colors.

Light tones are more expressive than dark ones; they seem to give an immediate feeling of gaiety, for ex. Yellow, while violet affects us differently, it is almost depressing in its sombre aspect.

But colors follow the trend of current events, and are, in a large measure, influenced by minor incidents in the life of an important personality. Seasons have more or less discontinued to influence colors for dress, and one may observe that the various shades worn during the Winter months may also be in vogue during the Spring and even during the Summer, following, to a certain degree, the recent current events which are powerful in their symbolic meaning to influence and inspire the making of tones for fashions.

Individual taste varies considerably in the matter of color and color combinations. But training and the knowledge of the laws of simultaneous contrast (Chevreul) helps one to select and follow the rules of color harmony. Under all circumstances, appropriateness and suitability in the preference of certain shades for dress, should form a background for

the complexion, the eyes, and the hair of the wearer of this or that color in a frock.

Hue, Value, and Intensity, perfectly balanced in harmonious effects, are generally the result of a scientific basic knowledge, and differ vastly from harmony in music which is more scientifically defined and much easier to master. The two Arts, however, both awake in people the same feeling of pleasure or pain.

A certain scheme of color is bound to produce that agreeable or disagreeable sensation when it first meets the eye; however, it may be - it is beautiful or just satisfactory, hence the reason actresses, singers, and public speakers attach so much importance and significance to the impression they may create with the manner in which they dress.

It is said that a blonde may wear as many as 480 shades, while her sister, the brunette, has 370; the red or Titian hair girl may take her choice among a range of about 300 shades. The gray haired matron may pick out 280 warm or cool different tones.

Yellow - is cheerful, light and gay.

Orange - warmth, being quite often a real stimulant.

Red - excitement, heat and irritation.

Violet - sombre and dignified; often expresses a certain amount of sadness. It is also used for mourning.

Blue - possesses the quality of sweetness though rather cold. Its expression of purity has caused the artists of many periods, principally the Renaissance, to use it lavishly for the Virgin and classical art in general.

White - containing all colors, may be considered becoming to all

types of personality in its powerful meaning of purity. Although white is not listed among the colors of the scale, it is used profusely; it magnifies, however, all persons and objects.

Black - in its absence of all tones, means sadness, grief and despair; it is used for deep mourning, but also occupies an important place in the fashion world. It is rather powerful in its ability of reducing the figure, hence, the popularity of black being worn in all seasons and occasions.

Neutralized tones are powerless in their respective meaning and characterization, but they are used constantly in combination with vivid hues.

The question of color arrangements, however, always remains a complicated sort of controversy in all art productions (beautiful costumes are artistic productions) when the aim of pleasing the eye of the public remains in the balance. The trained colorist is well aware of that sensation of disturbance or of pleasure, caused by the grouping of the new colors on the modes launched by the great designers, and the desire of every creator of fashions is to please, hence, to discover the reaction of the public, at the various fashion shows.

There is apparently no limit to the vast number of fancy and odd names given to the new colors and nuances built up of pure colors either slightly neutralized or mixed with another brilliant hue. It is advised that the student make a systematic study of the new tones analyzing every one while using them on their designs. The blues may be Navy, Marine, Oxford, Royal, Stratosphere, Copenhagen, Belgian, Corbeau, Cornflower, Delf, Alice, Ciel, Watteau, Grotto, Sapphire, Yale, Raven, Turquoise, etc.

Red may be Flame, American Beauty, Tomato, Cerise, Begonia, Poppy, Cardinal, Bordeaux, Coquelicot, Beetroot, Ruby, Wine, Claret, Jacque, LaBelle France, etc., and the numerous rose colors, such as Old Rose, Geranium, Flesh, Coral, Jersey Peach, Raspberry, Tango, Cranberry, Brick, etc. Yellow presents no end of variety, among which are Canary, Gold, Mais, Brass, Mustard, Blidor, Cream, etc. Green may be Battle, Nile, Saga, Reseda, Olive, Prairie, Russian, Myrtle, Empire, Emerald, Epinard, Laurier, Forest Green, Dark Green. Violet is a color that has given many gorgeous shades of Lavender, Orchid, Lilac, then Purple, Amethyst, Wisteria, Eveque, Regrets, Prune, Plum. As for the Orange, it comprises all the beautiful shades of light orange neutralized or mixed with the complementary color such as the many browns, only to name a few - Tabac, Spice, Marron, Panama, Seal. The lighter shades - Regent, Castor, Panama, New Tan, Champagne, Fawn, Beige, Beach Sand.

The names of new shades are generally inspired by some important current event or by an art exhibit of leading and prominent artists, and there is no limited extent to the mixing possibilities of the various colors. Certain colors are extremely popular, and there is a marked tendency to wear these unusual tones at the beginning of every season. Until a certain time, Canary Yellow as a color for gowns had not been in favor. A manufacturer of Lyons, France, conceived the idea to launch velvet of that hue on the Parisian market. Unfortunately, the merchants refused to buy this velvet on the ground that French women would not wear such a shade. A factory filled with goods that would not sell meant ruin for this bold Frenchman but he suddenly became inspired with a brilliant idea. He went to Paris and interviewed the most popular actress in France.

In his predicament, he inspired her to take enough velvet for a dress which she would wear on the stage. The sensation that she created when she appeared in a gown of this odd color may be imagined when every woman in Paris wanted to wear Canary Yellow. The manufacturer's fortune was made as this fashion swept Europe and came to the United States.

CHAPTER TEN

WHAT INFLUENCES FASHION - ANALYSIS OF STYLE

The question often arises, "How does a fashion originate?" In reply, we can say, that anything and everything may be the cause — a popular play, art exhibit, new movie star, current happenings in war and peace, but the standard influence is the history of costume itself. Without copying their modes of dress exactly, great designers habitually turn to the costumes of our ancestors for inspiration.

As a matter of fact, never does one know in advance from where fashion will borrow its main lines for the next season. A variety of circumstances may influence it. Just now, for instance, in 1953, we have two conflicting modes of silhouette: A wide, full skirt, and at the same time a narrow effect. This full skirt may quite possibly be the influence of our present prosperity, the narrow effect, an effort to maintain a sylph-like appearance.

Subjects to be analyzed:

a. The present trend of style.

b. Radical changes.

c. National current events.

d. Symbolism.

a. The Present Trend of Style

A study of present trends in style is of uppermost importance. The appearance of novelty must be obvious, but what were the steps taken to create it? One must, to find this out, visit with sketch book in hand,

the most up-to-date dress shops; read regularly the latest fashion articles; know the names and characteristics of the great fashion designers of Paris, New York, and Hollywood, and acquaint oneself with their new lines and colors.

b. Radical Changes

Analyze the main lines of the new radical change. No one, not even the professional coutourier, will dare to create a garment that differs entirely in its general lines from the particular year's style, and these general lines remain the principal characteristic of costume. To make our analysis, then, we must first be fully acquainted with the four main points in this latest fashion, thus:

The neckline - Is it low, high, pointed, round, square, "bateau," etc.

The sleeves - Are they long, short, plain or puffy?

The waistline - Is it high, normal, or low?

The skirt - Is it long, short, full, wide, narrow, trimmed or plain?

Remember that these principal characteristics of costume - neckline, sleeves, waistline, skirt, constitute the silhouette, and a change in silhouette means a change of style. For example, let us analyze Dior's "new look" of 1947. The neckline continued to be low except for certain occasions, and, in any case, was not exaggerated. It was glamorized and elegant.

It was the skirt, long and wide, that made the true radical change which people, in 1947, called "the new look." The waistline remained normal and very tight, raising the bust resembling Directoire period without, however, being called "Directoire." No looseness at all was displayed in the bodice, the darts gave an effect of Renaissance fashion. The

sleeve, whether short or long, set in or kimono, remained more as during the last years of the War except that the "shoulder pads" were less voluminous.

c. National Current Events

These always play an important part in clothes designing. After World War II, as indeed, after any war, daring and extravagant gorgeous new fabrics dyed bright hues, expressed the rising spirits of people.

In Boston, in 1946, Filene's "Fashion Train," which was to call public attention to the importance of the textile industry in New England, created a sensation with designs inspired by New England history as "the central theme." But whatever the reason for a fashion or clothes exhibit of any kind, the future costume designer should always attend them to note the "new wrinkle," fad, colors, combination of fabrics and trimmings, all of which are essential in creating the chic frock.

The influence of National events on dress design is strikingly illustrated by the fact that the two World Wars in which our country entered decisively the global arena for the first time as a world power, released our fashion makers and followers from a too slavish adherence to the fashion dictates from abroad. Before 1914 our women lacked individuality in dress. Indeed, a kind of monotonous uniformity existed. When, in the fashions from Paris radical changes appeared, such as the hobble skirt, the unwritten law in our country was that our feminine world must abide by the change. Consequently, women were often petrified by the extremely new. They hesitated to adopt it at once lest they look too stylish and odd, yet in adopting the radical change they felt they must do so to the least detail, changing nothing whatsoever in line, color, or trimming. Today, so far have our

French Alsatian
Symbolic

costumers gone in "initiative" that they create various adjuncts which often make the entire gown appear as an original design. In any case, our women now may act independently in the designing field, provided they follow the main lines launched by the great fashion designers of Paris and New York.

d. Symbolism

This is about the hardest matter to realize in the fashion field because it is so abstract. It doesn't lend itself easily to analysis and is still less easy to describe. But it exists and has always been very obvious. The most definite means of conveying it is through colors. This is where a study of tone psychology comes in. When, in 1945, the United Nations was uppermost in our thoughts, the colors in vogue were blue and white. At the President's inauguration January 1949, the tints dominating feminine fashion expressed cheerfulness.

At the end of any conflict, such as war, or an affair of widespread interest, a remarkable display of symbolic designs on various materials testify to the interest that had been aroused. La mode at such times favors all kinds of odd emblems on our great variety of fabrics. These unique designs are significant of the passing event. For instance, in 1949, when we had an eclipse of the moon, there appeared on dress materials motifs of the moon, stars, and even a comet to represent our interest in heavenly happenings. During World War I many textiles had stars as their main design unit not, this time, because of phenomena in the sky, but because we Americans had just joined the Allies in the global conflict. Another example is the large, clear-cut designs of figured and flowered materials which were brought about by the popularity of Modern Art. These large

figures had no shadows. The color harmony, as one might expect, was a dominant scheme with an occasional contrasting background.

To sum up, whatever the reason for a symbol in a design may be, the custom of using symbolism is of long standing and persists right along in the designing field. Ex.- The black bow as a headdress of the Alsatian costume was added in 1870 as a symbol of sadness at the loss of the Provinces, Alsace and Lorraine to Germany.

Trimmings

Decoration, ornamentation, adornment, or trimming used in the manufacturing of women's attire play an important part in the designing of a gown, a hat, or even a coat.

Of course, trimming, as we commonly call all decorations on women's dresses, vary considerably in their particular kind. They add a great deal to the style or even to the beauty of feminine clothes, but of all adornments used, lace and embroidery were and still are the most popular in the wide field of decorative art - ribbons, buckles, and braid at certain periods of costume history proved to have been the main accent of a fashionable frock. However, tucks and shirring, also smocking have been and are still used extensively in the trimming of gowns, especially when the dress is made of thin and expensive fabrics; now and then shirring may take the place of extra fullness, but in this case it quite often adds charm and a feminine touch to a garment. Ruffles form an attractive addition on a plain bodice or even to an entire dainty frock. They have been used for centuries, not only on women's clothes, but on men's attire which was elaborately adorned with lace ruffles on the neck and the sleeves.

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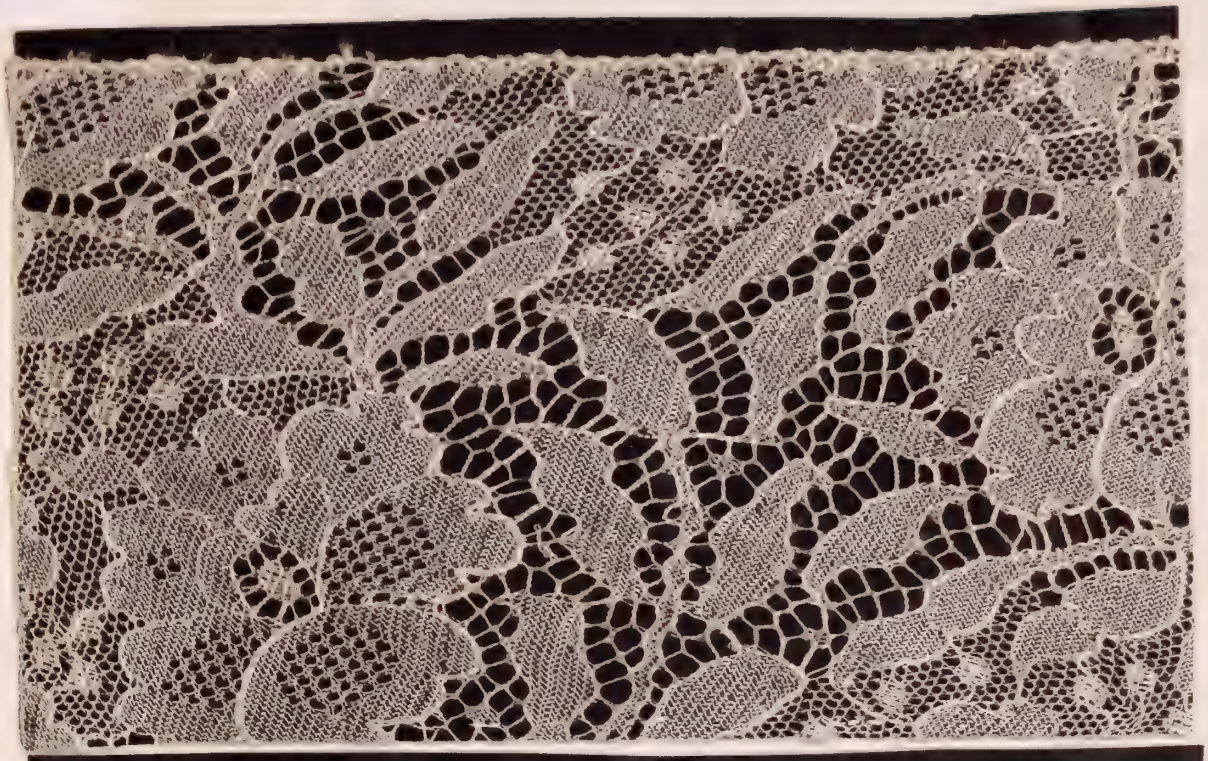

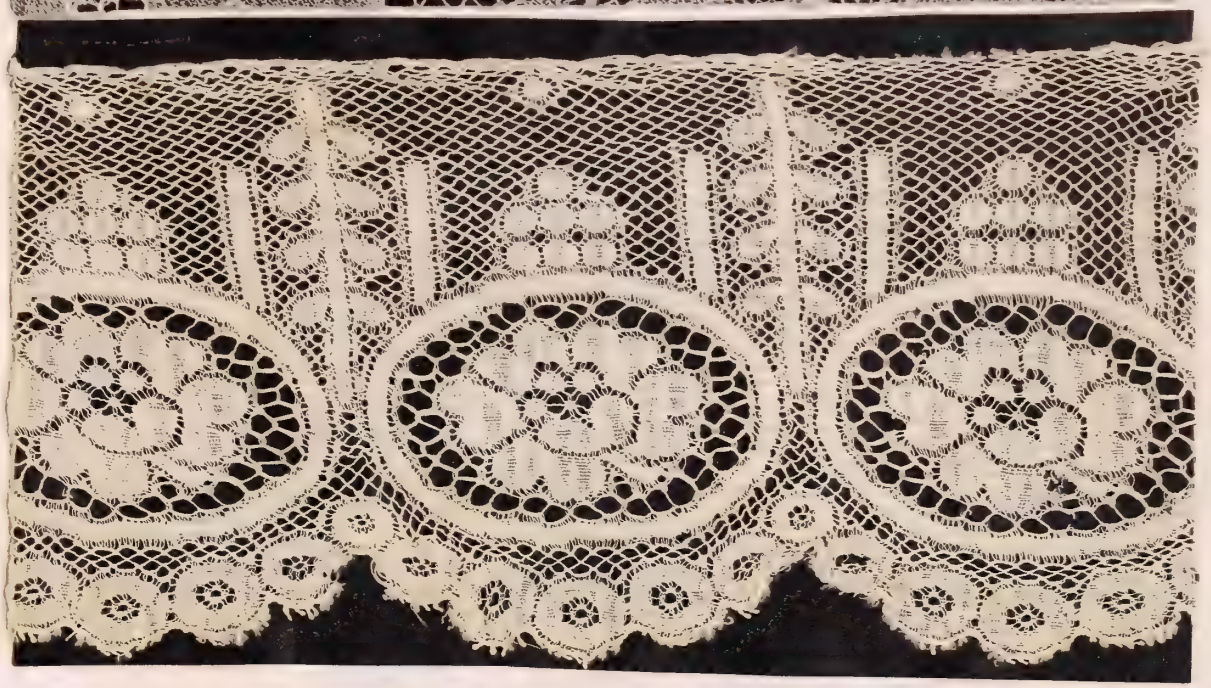

Imitation — Machine Made Lace.

Imitation, Venetian Point

As for tucks,- straight, single, in clusters, on the bias or on the length or width of the material - they sometimes form the only decoration of an original and costly gown. If on the bias, tucks used in a cluster follow a definite and artistic pattern or design. Smocking is still used on children's clothes - it is beautiful and varies considerably in design.

Braid, which was used extensively for military purposes, became extremely à la mode on feminine clothes during the end of the nineteenth Century after the innovation of the sewing machine when an entire bodice was practically covered with this trimming. Bows of ribbon are beautiful and still stylish on some parts of a gown, not as much, of course, as during the Seventeenth Century when ribbon was used everywhere on the dress.

As for buttons and buckles, they date back very far in the history of Costumes - both formed a part of Greek and Roman attire when they were used as fasteners, and during the Tenth Century in Europe buttons became essential as garments of both sexes were more or less fitted to the body. Later, however, during the Renaissance Period, buttons were classed among the luxuries of high-rank people and were then made of gold, silver, ivory, and even of jewels. During the reign of Elizabeth I, of England, buttons turned out to be a most important British industry. Buttons were then, and are still, made of every imaginable material - bone, glass, paper, fabrics, and even coins. It may be of interest to note here that the discovery of lovely shells in Iowa (Mississippi River) led to the introduction and manufacturing of beautiful pearl buttons (1890). In China the rank of a person was shown by the buttons on hats.

Embroidery, as an art, is still widely practiced as trimming on

feminine clothes. It antedated that of weaving, as skins of animals that were found in caves, were decorated with shells and feathers,- in fact, it is said that the needle may have been in usage before the brush. Embroidered wrappings of Egyptian mummies were attractive and apparently done with care.

In France and England, ladies of quality, practiced the art of needlework as an agreeable pastime. During the Crusades, knights had their heraldic devices embroidered by their wives. As we read in the history of Costumes, sometime in the fourteenth century, the coat of arms of the husband or of the father (of the unmarried women) were always embroidered on the full skirts of that period.

During the reign of Louis XIV (of France - Seventeenth Century), certain rooms of his palace were put aside for workers in the delicate art of needle work. France and Ireland enjoy the reputation of having been especially famous for embroidered lingeries, England for eyelet work, and Italy for its cut work, while Madeira embroidery comes from several countries.

As much as people in general love handwork, the machine has now replaced this old-fashioned kind of labor. In some instances, in fact, it is almost impossible to tell at a glance that this special kind of embroidery was machine-made, so perfect are the machines that manufacture it.

Lace certainly takes the lead in the matter of beautiful trimmings. It has also been the most popular - at present, however, it is not used very much on gowns, and unfortunately real lace seems to have disappeared from the market. Like embroidery, it is very old and a form of lace was even found on the wrappings of Egyptian mummies. What we understand by

[illegible]

lace is a kind of openwork arranged in pattern or design with interwoven threads. The early Christians also made lace that was done with the use of the needle, this kind of decoration lasted through the Middle Ages. But, it was really during the Renaissance that lace became a real industry, although crocheting (looping in a pattern), even genuine needlepoint had developed in Italy as early as during the thirteenth century.

There are numerous kinds of lace such as Valenciennes, Cluny, Duchesse, Point d'Alençon, etc. - the list is too long to mention here, but the best known were really the Valencienne, the Cluny, the Chantilly, the filet and the Irish laces. We might here mention the torchon which resembles the Cluny, though much coarser, and it was used extensively by the peasants of European countries on their apron and bodices. For a great many years berthas of real Duchesse or rosepoint were very stylish, and even recently brides of old American families proudly trimmed their wedding gowns with this (now) rare adornment. Not so long ago, Irish and filet laces were quite stylish on white voile blouses. Princess lace which is a kind of braid arranged in a pattern and united with needlework was extremely stylish at the beginning of the twentieth century when even entire blouses were made of it.

At present, what we mostly see are imitation laces manufactured in large quantities. Machine-made lace first appeared in the latter part of the eighteenth century, and in 1813 a bobbinet machine was perfected. Sometimes it is difficult to tell if the lace is real or imitation. Real lace making is practically a lost art. Lace, of course, is used a great deal for curtains, doilies, etc., but at present (1954) lace trimming is really

not à la mode. Chantilly and Valencienne (imitation) were used as recently as 1937 and 1943 on gowns. In fact, whole gowns of imitation silk thread Chantilly lace were in vogue in 1937 and 1948, dyed various colors.

There used to be one kind of trimming that seems to have completely disappeared, and that was faggoting, it was especially popular during the beginning of the twentieth century. First, it was entirely done by hand, then pretty soon one could buy it by the yard in department stores, it was so well done that very few people could tell the difference, except that handmade faggoting was more varied. A few illustrations (handmade) may give the reader an idea of this unique and very attractive decoration.

National Costumes

What is generally called Peasant Costume fails to express in a definite way, the various and original costumes still worn in some European countries.

Picturesque and quite often beautiful, the National costume discloses and displays the life of the country it represents, symbolic decorations with National colors emphasize the local influence.

These original costumes, though cut on practically the same lines - wide skirt, full sleeves, apron, etc., differ vastly in the style of the bodice, and of the headgear. The embroidery is also nearly always typical of varied inspirations caused by religious and traditional influences.

However, our modern way of life may possibly be an important factor in the disappearance of those charming primitive dresses which are occasionally a source of inspiration for designers of current fashions. Among the most elaborate ones still worn on festive holidays in France,

are those of Brittany and Normandy. It appears as if the feminine population of the various provinces of France (rather conservative) love to cling to this mode of dressing which expresses their innate love and respect for their traditions.

It is difficult to establish definitely what period these unique modes were designed. Some are made of silk, wool, and velvet, with fine linen aprons and caps, trimmed with real lace. It is to be presumed that ideas and inspirations were exchanged from the East to the West, when commerce began to be such an important factor for the various countries of Europe.

A surprising fact to note is that when almost every country of Europe produced National costumes for both men and women, England remained with no sign of an original attire which might be called "British costume." Yet, very few countries of the Continent can boast of so many traditions and with a reputation of conservatism unequalled by other nations.

Danish
Costume

BOOK TWO

LA MODE - DESIGN

AND

SUITABILITY OF DRESS

By

MARIE EUGENIE JOBIN

BOOK II

ILLUSTRATIONS

BY

THE AUTHOR AND THEODORE JOBIN

BOOK II

ABRIDGED HISTORY OF COSTUME

I have divided this resume History of Costumes into four distinct periods:

1. Costumes of Antiquity (A.D.) which we learn were all more or less long tunics with draperies - Egyptian, Assyrian, Greek, and Roman.
2. The costumes of the early Christian Era and of the Middle Ages to the end of the XV Century.
3. Renaissance up to the end of the XIX Century, when dress changed and its evolution brought about complete transformation.
4. This period from the end of the XIX Century is the one that really began in the decade 1870-1880 up to the present time (1953) when drastic changes of sleeves, skirts, and neckline took place almost every year, along with the extraordinary advent of the new textiles.

From the turn of the Twentieth Century (1900), this History of Costume is in the form of a diary, containing the highlights of style only, written in the present tense.


Greek

CHAPTER ONE

FIRST PERIOD

COSTUME OF ANTIQUITY

EGYPTIAN - GREEK - ROMAN

EGYPTIAN COSTUME - The art and monuments of ancient Egypt picture the daily life and exploits of some of her great kings rather than tell her history connectedly, but we do know that this history goes far back into the past. We know, for instance, that 2054 years before Christ, Abraham and Sarah found in Egypt a high state of civilization. Historians tell us that the Egyptians were a tall, slender people resembling the present natives of Nubia, had broad shoulders, long muscular arms, rather long, delicate hands, and had dark hair. They seem to have gone barefoot and they wore wigs. The British Museum possesses original ones made of real hair which were worn by the upper class. Wigs for the lower class were made of wool. Whether Egyptian ladies as well as the men wore wigs or braided their hair we do not know so certainly.

We do know that the Egyptians were fond of dress and paid a great deal of attention to the care and adornment of their bodies. The excavations of 1912 by Dr. Reisner (paintings by Joseph Linden Smith) brought to light a large number of Egyptian statues and other objects that added precious wealth to the study of Egyptian art and history. From such statues in the great museums of the world we have a fair idea of what people wore during the brilliant dynasty founded by Tholmes I. Both

sexes seem to have worn the same type of garment. The costume seems to have consisted of four different modes - the tunic, the robe, the skirt (usually finely pleated) with or without a cape in the style of a shawl or drapery. The earliest type seems to have been the tunic, then the robe and skirt, and last, appears the draped shawl.

The materials of their dress were linen and cotton. Sometimes this was of a muslin so fine as to be transparent. This muslin was similar to that made by the tribes of the earliest period. The tunic or dress was generally long but sometimes short in front and often trimmed with fringe. White was the favorite color although other tints were used. With these costumes the Egyptians wore a profusion of jewelry, of which the Boston Art Museum possesses a wonderful collection. Judging from these exhibits their jewelry was very beautiful and some of it exquisitely delicate in design. It is interesting to note that this ancient Egyptian jewelry has inspired in large measure our modern costume jewelry.

GREEK COSTUME - The Greek Costume remains about the most artistic dress in history. It was simple in lines, but the elegance of its draperies cannot be surpassed even today.

In their costume, as in their decoration, the Greeks achieved the maximum of symmetry and proportion. They considered the care of their bodies the main preparation for dress. Hygiene being an important factor in their lives, after a daily bath the Greek women, and also the men, used fragrant oils and other perfumes profusely.

Their garments, which were based on the circle and the rectangle, were gracefully draped around their perfectly developed figures with

thoughtful consideration. The materials usually woven by the Greek women were mostly wool and flaxen stuff dyed various colors.

Jewelry, worn with considerable limitation, consisted of bracelets, pins, necklaces, and mitres for the hair. The headdress was a sort of cap held with a band. Their long braided hair fell in the back.

ROMAN COSTUME - The Toga was the national costume of the Romans who preferred sumptuousness to the real beauty of line and grace. It was made mostly of wool which was dyed many beautiful shades of blue, green, yellow, and red, but the Toga was also often worn in its natural yellowish color or sometimes bleached.

Their jewels consisted of necklaces, bracelets, and rings which were made of gold and silver, and even of the base metals; semi-precious stones were sometimes used. However, their jewels emphasized the rank of the women who wore them. A difference in the hair-do was also noticed between the classes, as the slaves wore their hair short while the high class ladies kept their hair very long.

Merovingian, Carolingian, Capetian

Costumes—

CHAPTER TWO

SECOND PERIOD

COSTUMES OF THE EARLY CHRISTIAN ERA - MEROVINGIAN - CAROLINGIAN - CAPETIAN

MEROVINGIAN, V CENTURY - Historians tell us that the costumes generally worn by women of that time were rather simple in lines, but very often made of rich material and fine tissue. Veils continued to be in favor - noble ladies wore long ones; while women of lower rank, short. The gowns almost touched the ground; the sleeves were tight fitting on the first tunic, but large ones were worn on the outer garment. Textiles and fabrics were woven in attractive patterns, mostly symbolic in nature, and dyed various gorgeous hues, rather vivid, such as red, blue, and purple.

The name "Merovingian" comes from King Merovee who reigned over the "Saliennes" tribes from 448 to 458, and who also gave his name to the first dynasty of French kings. However, Clovis (481-511) is considered the real founder of the first dynasty which lasted until 752. During that period dress was regulated by the rank of the people. No one of the lower classes followed the style of dress worn by the nobles whose costumes, made of beautiful fabrics, were elaborately embroidered. A person of nobility always had a purse attached to her belt into which she kept the money to be distributed to the poor. It is to be noted that long hair at that time was a sign of royal authority, the lower classes being forced to cut their hair, at least in the back.

CAROLINGIAN - VIII Century - King Charlemagne (Emperor of the Orient) is often represented on pictures in sumptuous attire, but, as a matter of fact, he condemned extravagance and luxury, protesting severely against the marked excess of rich materials worn by his noblemen on all occasions.

Women's dress continued to be simple in lines but elaborately embroidered, the material often transparent, and long enough to conceal the feet. It is said that one of the King's (Charlemagne) daughters was lame; hence the reason for the extreme length of women's skirts. The fashion of veils continued to be in favor for all classes of women, long ones by the nobles and shorter ones by the lower classes.

The following anecdote may show how that great king condemned extravagance. One day, he invited a group of noblemen to go hunting with him. They all came dressed in exquisite garments of fine materials trimmed with peacock feathers. He was simply attired with a lambskin coat. He then led them among branches and thorns; consequently, their lovely mantles were all torn and spoiled by the rain that unfortunately fell in torrents to add to their troubles. Charlemagne, comfortably dressed for that occasion, showed them how foolish they had been to come to the hunt attired as they were. His reign brought about a period of simple living in every phase of life. All the various tribes living on the Continent of Europe, also in England, dressed similarly; the rank of the wearer regulated the type of garment for both men and women. Certain inventions, such as the cane, date back to that great Monarch.

CAPETIAN COSTUME - X Century - After the reign of Charlemagne, the whole style of dress changed and splendor was quite obvious, even in the

manner of living. The name "Capetian" originally came from the French king's name, Hugues Capet, who reigned from 987-996.

The Capetian costume of both men and women resembled a long mantle worn over a long dress with a low belt, a garment called the "Cotte-hardie" was practically the same for both men and women, the only difference being that it opened on one side for the men, and in front for the women. Quite remarkable as a change was the V-neck replacing the high neckline. As for the sleeves, they were long and tight fitting. The close fitting band around the head held the veil in place. A long braid of hair falling over the left shoulder was the general style of coiffure which was regulated by the nobility who still dressed in an entirely different manner from the lower classes. It is said that wooden shoes were replaced by softer leather ones, often adorned with gold buckles, which were also placed on the garments of the high class people.

CHAPTER THREE

SECOND PERIOD (Cont'd)

COSTUME OF THE MEDIEVAL ERA

XI CENTURY - Simplicity of costume during the first part of this period exemplified the great misery existing in France at that time (famine of 1033) and the trend of costume in general (even in other parts of Europe) followed the same lines as during the Capetian epoch - long dresses, long sleeves, V-neck, low belts. For the men, the two tunics that had been worn in the preceding century continued to be in favor, and the mantles were nearly always trimmed with fringe. However, certain luxuries such as gold clasps, precious stones for the belt, also gold "galloons" on their shoes, remained as characteristics of a gentleman's attire.

Because of the love of finery and personal appearance, even eardrops and pendants of gold attached to their mantle were often observed among the higher class.

The good King, Robert II of France (the Pious King, 996-1031), often invited beggars to a feast of some kind. These poor men, under the table as was the custom then, were enjoying what was given to them. One day, by accident, one of these unfortunate "guests" cut the fringe of the royal mantle with his knife; historians tell us that the King smiled and said, "Please do not cut all of my fringe, leave some for your companions to cut."

Later, the Normans who followed William the Conquerer (1066) in England, changed the simple lines of dress to a different style with more variety and elegance, such as the beautiful draperies adopted by the Norman

ladies. Clothes became also more comfortable as the shoulders and bust were unrestricted. Falling in graceful folds around the legs, skirts were still very long.

XII CENTURY - With the advent of a certain Bourgeois class and the great movement of the Crusades which had already begun (year 1096), the tendency toward the unrelaxing of various rules affected all classes of society, and costumes for both men and women underwent a complete change. The symbol of the cross was seen everywhere on garments; this remarkable ornament was white, red, or green, according to the national taste of the wearer. People looked uncomfortable dressed "a la mode," and the complete attire of women was rather stiff worn over an undergarment called "corse" (laced in back). It was during that time, however, that a marked modesty overtook women who wore a guimpe to hide their bust, appearing more like nuns than ladies of leisure. Noticeable as another interesting feature was the parti-colored sleeves which were green and red on white tunics.

From the East, rich colorful materials were imported, velvets, silks, cloth woven with gold and silver threads in beautiful and artistic patterns. A certain dignity of attitude disclosed itself as the Byzantine modes were introduced and generally accepted. But the marked extravagance of the people caused the clergy to protest. The long hair of men (who resembled women) was also condemned by the church authorities. Men often wore white while women chose among a wider range of colors - blue, yellow, red, or orange. Artistic designs as a border, offered a pleasing effect on the mantle called pallium.

XIII CENTURY (St. Louis IX, 1226-1270) - A whole volume might be written about Louis IX and his wonderful reign, directly or indirectly

linked with the mode of dress for both men and women, civil, military, and religious. An important factor remains in the competition that began among all classes of society. Everyone enjoyed dressing up; even peasants delighted in wearing various costumes during the performance of their duties. Skirts, each one more elaborate in its style than the other, were called "cotte" and "surcot." From the belt a purse was hung with money to be distributed to the poor, and women's skirts still trailed the ground.

Women's hair was brought to the back in a "chignon" entirely covered with a fine net, and veils were still in favor among the nobility. A most interesting feature of that century was the price of materials which was regulated by the authorities in three definite rates, 25-cents an aune (equal to 46 inches) was considered a fair price for Lords and very high class people; 18-cents for the lower nobility; while 16-cents an aune was the maximum, peasants and the lower class were allowed to pay. Social distinction could be observed by the general attire of the people.

XIV CENTURY - As we discuss the important characteristics of this period, the refinement that both men and women exercised in the choice of their costume makes this era all the more interesting. It was also during this epoch that women's dress underwent a great change from that of the men's. The beauty of the small waist was discovered by the French ladies who began tight lacing their stiff corset that had just been invented - (it is said that the British were responsible for this innovation) a mode that was copied by every European nation. Rather full, and falling gracefully in folds, the skirts were a little shorter, showing a pointed shoe made of rich material. The coat-of-arms of both <u>father</u> and <u>husband</u> were

elaborately embroidered on the skirts, and a gown always had two pairs of sleeves trimmed with fur like the bodice (generally ermine), the first pair being tight fitting, whereas the other was wide and lined with contrasting colored fabric. Because of this expensive style the price of a second pair was often discussed among members of the family. Adorned with gold and silver embroidery, enriched with precious stones, the belts proved to be a very costly and extravagant fashion. Men nearly always designed their wives' dresses. It is said that the British were blamed for introducing all that luxury into France.

With long hair over their shoulders, women completed their hairdo with a jewelled band similar to the belts of their dresses. A decolletage rather low and generally round featured the neckline. The rich tissues beautifully dyed orange, peacock blue, red and yellow, continued to be used profusely.

XV CENTURY (Charles VII-1422) - In spite of the British occupation of France and the hundred year war, no one seemed to have lost his love and interest in clothes. Both men and women rivalled in their extravagance, but women surprised the men with the originality of their headdress. Necklaces were a part of women's costumes, and trimmings still consisted of fur (ermine), a fichu of muslin, and the gorgeous belt worn during the end of the XIV Century.

However, the most important part of a costume was the atrocious head covering known as the "Hennin" and the "Scoffion" composed of a round or conical shaped wire frames over which a long veil spread out. These ridiculous fashions, though severely criticized by the church authorities,

continued until the end of the Century when more practical and modest ones replaced these eccentricities. It is said that they were designed by a French lady (Agnes Sorel, surnamed "La Dame de Beaute" (Lady of Beauty). The good influence that she exercised on Charles VII is an historic fact pertaining to that period and its Monarch whose reign cannot very well be forgotten.

Shoes for both men and women were still narrow, pointed, and extremely uncomfortable, but people walked as little as possible, except the peasants and the lower classes whose manner of dress scarcely changed through the centuries. The Transition Period brought about many drastic changes in dress and in the general mode of living.

Toward the end of the XV Century, women's desire to appear at their best in all circumstances made them dress so elaborately at the time of childbirth, that people laughingly mentioned the fact that a young mother looked more like an "idol" attired in such a strange costume. Dressed with a gorgeous bed jacket, trimmed with gold and silver embroidery, she wore a fantastic headdress. Gold necklace and bracelet completed that unusual "toilette." Both men and women endeavored to surpass each other in the splendor of their particular attire. Lace, which had been used since the XIII Century, became a favorite trimming. Beautifully designed handmade lace of fine linen threads was made in Italy (its birthplace), Spain, Flanders, France and England. Several novelties such as the parasol, the fan, and the silk ribbon, appeared during the beginning of this epoch.

The Fine Arts, always closely related to the evolution of the fashions continued to progress as the Renaissance period drew near, and many painters were already famous - Fra Filippo Lippi (1406-1469),

Ghirlandajo (1449-1498), Botticelli (1447-1510), Leonardo da Vinci (1452-1519), Andrea del Sarto (1486-1531), etc., in Italy; Jan Van Eyck (? - 1440), Van der Weyden (1400-1464), in Flanders; also others in various countries of Europe.

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T.d. 1600.

CHAPTER FOUR

THIRD PERIOD

Costumes in Europe - Costume Transformation (Charles VIII 1483)
The Renaissance (Francois I 1515)
End of XVIth Century - Henry IV of France.

COSTUME OF THE RENAISSANCE

Of all the historic periods of civilization, the most important is without any doubt the "Renaissance" in Europe. The end of the XVth Century which is called the Transition period marked an era never to be forgotten. The remarkable art movement influenced the modes of clothes for both men and women, and the drastic changes that occurred in the manner of dress were outstanding through the entire XVIth Century.

In France, immediately after the death of Louis XI (1487), simplicity that had been noticed during the reign of that monarch was replaced by new and original lines. Eccentricities were joyfully put aside for more graceful effects. The gowns were quite elegant with long-waisted bodices rather than decolletage (low neck) and very full skirts looped up in a pretty fashion. Embroidery and jewels were occasionally placed on all parts of the costume.

It was Charles VIII (1483) who revolutionized the French modes after his trip to Italy where he was deeply impressed with the beauty and charm of the Italian ladies, whose attire was the most artistic in Europe. We are fortunate indeed to have the many superb portraits by Italian masters who left a wealth of material for historians to draw from. However, as the period advanced, extravagance and exaggeration gradually grew, and edicts

were published to regulate dress; velvet and silk were forbidden to certain classes of society, but orders were ignored, and excess continued. However, until 1526 women's attire followed more or less certain modes of the preceding century, and some of the colors remained practically the same.

As the King of France, Francois I, displayed a love of luxury equalled only to his fondness for art, costumes for both men and women underwent remarkable changes, especially during the last years of his reign. Two distinct periods (for clothes) marked the reign of that great monarch. His Court was brilliant and details on women's dress increased as the years passed. A lady's toilette required quantities of jewels. Contrary to the first period when many women abstained from wearing too many jewels and were even averse to low neck lines, the decolletage became so low as to be immodest; the necklaces and jewels were worn in profusion.

Francois I is known as the King who so encouraged the fine arts as to bring into France some of the best Italian artists, da Vinci, Cellini and Titian, whose beautiful portrait of Francois I hangs in the Louvre Museum in Paris. To that famous King is also attributed the progress of the extraordinary period of the Renaissance movement. Many odd, but considered smart, innovations took place during the reign of that remarkable monarch, and credit is given to one of his "favorites" (La Belle Ferroniere). The small cap-shaped head dress finished in a point with the precious stone hanging on the forehead, which was inspired from Brittany's fashion, and both men and women's costumes became full of details complicated and still rather inspired by art. Bright hues, such as crimson, scarlet, and even orange, embroidered in gold and silver were characteristic of that era.

Shoes were generally made of velvet or silk to match the gown.

Later, however, women's dress changed to more elaborate lines, so exaggerated as to become grotesque. With a shorter bodice, the skirt was fuller all around and worn over an extremely large crinoline made of steel and whalebone - a silhouette far from resembling the beautiful lines that characterized the Greek and Roman garment. The Basquine (overtrimmed skirt) and the Vertugade (hoop) may be classed as the most important parts of a woman's underclothes. These were made of lovely taffeta, often elaborately embroidered. It was due to this very large skirt worn then that a noble lady saved her cousin's life when he took refuge under this unusual garment (he was to be executed if found alive). The style of the ruff attributed to Catherine de Medici (wife of Henry II) became an extremely popular fashion; it was adopted not only in France and other countries of the Continent, but in England where the Court of Elizabeth could not be surpassed in splendor. There were also Spanish capes and standing collars lavishly trimmed with beautiful handmade lace. A kerchief called "Georgia" was occasionally used to cover the shoulders. With these ruffs so high and stiff and apparently so much in the way, especially at meal time, people wondered how the Queen could possibly eat her soup comfortably. But one day, after hearing considerable gossip on that subject, she gave a dinner. When the servant brought in the "potage" she ordered a spoon with an extremely long handle, then demonstrated how easily she could manage to do away with France's favorite dish (soup) without spilling a drop on her "fraise" ruff.

French ladies copied more or less the Italian styles which were

influenced by art. But the "Vertugadin" (hoop) came from Spain and caused no end of comment and sarcastic remarks. However, in spite of criticism, extravagance and luxury continued for a long period of time. Dress was regulated by law and edicts were published by Henry II with detailed regulations about gowns, head dress, wired sleeves, quality of material, jewels and precious stones, and also in regard to the propriety of dress for each class of society. The feminine Bourgeois class protested against these severe court orders, which were considered rather unfair. Under this King other edicts against importation were published in order to protect French manufacturers. No one but a Princess could wear such hues as crimson; even maids-of-honor were restricted in the choice of colors and of their clothes in general. As for the working women, silks and velvets were absolutely forbidden.

Under Charles IX (1560) severe edicts were renewed, but these rules were constantly broken and luxury continued for both sexes. All kinds of innovations marked that period of extravagance, among which the pocket for the watch recently invented.

Women's skirts were fuller and trailing in the back. The smaller the waist the better, to render the straight front "de rigueur" then, women used an ivory or wooden flat stick (lame) like a bone in front of their waist. In spite of the extreme discomfort, ladies would not be without it; they were willing to suffer in order to look as they should "à la mode"; even men wore corsets.

Henry III (1574) - All these extravagant modes of this period are immortalized by the wonderful painting "Noces du duc de Joyeuse" (at the

Louvre in Paris). Men and women were both exaggerated in all these details of their "toilette."

Women's bodices finished in a longer point in front had a spare decolletage rather low with enormous sleeves; epaulettes emphasized the width of the shoulders. The skirts, however, closed in front, were shorter. The "fraise" (ruff) of lace was extremely high in the back. All that extravagance was blamed on the celebrated Princess Marguerite de Valois (Henry II's daughter) who surpassed everyone in her choice of fabrics and trimmings. She really designed her clothes and led the fashion for other women.

END OF THE XVIth CENTURY - When Henry IV (1589) ascended the throne of France, he immediately condemned all that extravagance characteristic of the previous period. His love of simplicity caused the reaction that occurred in the costumes of both men and women. This great King rejoiced in repeating the historic comment: "My predecessors have given you words only with their fine clothes, but with my gray outfit, I am all gold within." The extreme poverty of the population at that time was so great as to prompt a certain reserve among men and women of the upper class in exhibiting too much extravagance. It is even said by historians that any of the lower classes trying to follow and imitate the styles of the noble was severely punished by their own class. Ruffs, full skirts, lace, etc., were torn to pieces by enraged companions. Simplicity was supposed to be the keynote of that particular time.

The fashions, however, were still lavishly trimmed with lace and made of gorgeous materials, colorful and elegant. The importance of

1576

beautiful fabrics prompted a Frenchman by the name of Gayotte to introduce a silk woven with gold threads (silk was being manufactured in Lyons, France). Henry IV rewarded him for his innovation by giving him a noble title.

Colors were varied and numerous with several tones in one costume. The skirts were still very wide and held with the hoop. High collars of lace were worn until the end of the Century. Venetian and Florentine lace became "a la mode"; in fact it was so much in demand that their importation was forbidden to protect the French industry. Hairdo varied in style and curls were kept in place with a kind of mucilage.


M. E. J.
Middle of XVII Century

CHAPTER FIVE

THIRD PERIOD, Cont'd

Costume of the XVII CENTURY (1600). Styles of the Courts (France and England). Costume of the Pilgrims in America. Lace Manufacturing in Europe. Variety of Trimmings. Louis XIV (France).

COSTUMES OF THE XVII CENTURY

This series marks an epoch entirely different from the previous one. By the time Louis XIII (1610) ascended the throne of France, the general lines of women's dresses had gone through remarkable alterations. Though still rich and elegant, the stiffness was replaced by soft and graceful lines, and the silhouette differed considerably. The front opening of the skirt, still full and long, offered a chance to show an underskirt of different fabric adorned with embroidery and elaborate trimming.

The dignified look of women's gowns proved to be a contrast to the previous century's grotesque attire. The bodice, finished in a point but shorter, emphasized the tight lacing practiced then by all the ladies of quality. As the time passed, the collar, still quite high, was shaped like a fan. The sleeves, cut lengthwise, were rather puffy and adorned with bows of ribbon.

As far as America was concerned, the first settlers who came in 1620 dressed in the general European fashion. We quite often see a picture of the Puritan maiden dressed in gray - as a matter of fact, this is more or less exaggerated. Very simple in lines, its styles followed

the silhouette of the period. The material was homespun, the skirts were full and long, generally looped up on the sides and back to show a petticoat of a fabric called Linsey-woolsey.

There were very few colors used by our Puritan ancestors - chiefly brown and purple. But many reproductions of the period also show various other shades, such as crimson and blue.

Elaborate clothes were soon adopted by both sexes, and French styles were very popular. The men, especially, were vain in the matter of clothes, and it is most amusing to read descriptions of men's attire in the published letters of that memorable epoch. As for frivolity, American men were not different from their European brothers. The collar and cuffs for both men and women were made of Holland linen. For women a hood of silk or wool was generally worn with the outdoor costume. Strong shoes with wooden heels and woolen stockings were characteristic of the times.

In France, the love of dress and finery continued in spite of edicts published by the King (Louis XIII). Fashion had brought about many whims such as the "Mouche" (a black patch) placed on women's faces. Sometimes a small black mask was added to attract men's attention. Perfume was used extensively, also jewels were worn in profusion. Men also wore lace on their collars and tied their long hair with colored ribbons.

Cardinal Richelieu, so important at the Court of France, did not approve of all this extravagance, and in 1633 Louis XIII issued a severe edict condemning women for their coquetry. Then followed a remarkable demonstration which was called "Pompe Funebre de la Mode" (fashion's funeral). A radical change occurred which gave fashion more moderate styles.

LOUIS XIV (1643). There was at that time in France a strong desire for a change of style, not so much because of the inconsistency of the Court coquetry, but also for the reason that various phases of European civilization had changed considerably. So, during the reign of that great King, dress gradually regained its splendor and surpassed other periods.

We are fortunate, indeed, that authentic information in regard to the styles, fabrics, and colors, of that remarkable epoch are furnished by the many illustrations (many portraits) that we find in the records of that time.

Elegance in clothes for both men and women attained a high degree of gorgeousness, although feminine costumes, as a whole, affected a certain simplicity of lines. The skirts gracefully draped without hoops, were full, long, and trailing to the ground in the back only. Materials were rich, brocaded, and woven beautifully in artistic designs. Ribbon was everywhere and bows adorned the puffy effect of the skirt and sleeves. Two kinds of fabric and several tones were often used in one gown. The principal colors were green, yellow, blue, rose, lavender, orange and gray. The decolletage, not so low, varied in the style - round, square, and pointed - and the large collar partly covering the shoulders, was an innovation of the King's mother (Anne of Austria).

Lace became a very important decoration on clothes of both sexes. Sponsored by Colbert (Minister of Finance) a factory of that delicate trimming was opened in Paris in 1665. The French laces were so exquisite in design that they vied with those made in Belgium and Italy. The Alençon Point and Valencienne, which were expensive, caused cheaper ones

to be put on the market, as everyone wanted their clothes adorned with lace. The towns that manufactured these were principally Alençon, Chateau-Thierry and Aurillac.

The most interesting feature of Madame's toilette was her hairdo which changed from time to time. Curls and wigs appeared along with the rouge that caused quite a sensation. Toward the end of Louis XIV's reign, an original coiffure called "fontange" became the favorite among the ladies of the Court. The name came from Mademoiselle de Fontange whose hair became loose by accident during a hunting party. She conceived the idea of tying her curls with a ribbon and wear her hair in that fashion, which was immediately followed by other women.

The majority of ladies' gowns were made by men couturiers.

It is interesting to note that during that memorable epoch everyone wanted to look older in order to give an impression of wisdom.

CHAPTER SIX

THIRD PERIOD (Cont'd)

Costumes of the XVIII Century (1700 to 1789) French, English and Colonial Modes. The Paniers, Extravagance of the XVIII Century. Styles of Sleeves, Coiffures.

XVIII CENTURY

REGENCY AND LOUIS XV (France). Under several and various influences fashion changed rapidly, so much so that writers ridiculed these numerous new styles as the worst influence of the period. The difference from other epochs of history was the fact that everyone wanted to be well dressed, and confusion often existed in the case of a servant being taken for the master. The working class had reached a state of extravagance never attained before. Personal appearance seemed to have been the main characteristics of the time for both men and women. However, masculine attire suffered a change, lace and ribbons were given up.

The skirts were full and puffed up in what was called the "panier" which dates back to 1718, although it is said to have been worn by the British ladies several years before, under the name of "hoop-petticoat." However, it is also mentioned that the theatre was actually responsible for that original mode. The panier, made over a foundation of whalebone tied with ribbon, was first worn by the upper class only, but, by a happy and much cheaper invention of the "foundation" by a French dressmaker, the lower class very soon copied the style sponsored by the Court. The

entire feminine costume was a most elaborate affair, even the corset was trimmed with little bouquets of flowers.

Modes continued to be extravagant and complicated until the end of Louis XV's reign. Lace collars, sometimes even fur collars, were worn during the Summer.

Until 1750, the hair had been worn low and generally powdered, but that style failed to last and a high hairdo appeared, forming a sort of crown around the forehead. Rather plain in back, the headdress, called a "crête," made of ribbon, was added to Madame's coiffure. Bonnets were the most popular headgear and were followed later by straw hats.

Make-up was generally worn by the majority of women; very few were opposed to this mode as no one wanted to look pale. This style became somewhat exaggerated, however, to the point of applying cosmetics to the corpse, as in the case of Henrietta (Louis XV's daughter).

LOUIS XVI (1774) - It is to be presumed that Marie Antoinette led a style considered rather exaggerated and complicated. The King was very fond of simplicity, but the women of the Court introduced habits of extravagance which were followed throughout the country. The lower classes continued to imitate the nobility, and the wife of a clerk or even of a butcher could easily be taken for a lady of the higher class, hence the general sumptuousness that marked the years before the French Revolution. The ordinary Frenchman felt that as long as he had paid his taxes, he should feel free to dress as he liked, and even run himself into debt if he so desired.

The hoop had returned in different forms, also the dresses without

a belt which were really the Watteau style. The "panier" continued to be featured on dressy frocks, and the "polonaise," a short skirt composed of three parts, made its appearance. Toward the end of the period, English styles were brought into France. Inspired from the masculine attire, these modes were more or less tailor-made, although frills and furbelows failed to disappear entirely. "Robe à l'Anglaise," composed of a short waist, low neck, and closed in front, the skirt deprived of trimming, was opened in front to show an underskirt occasionally trimmed. Revers and collars were also most fashionable.

Headdress changed constantly, and a milliner called Mlle. Bertin, created models, following to a certain extent the taste of Marie-Antoinette.

It is almost to be regretted, however, that a record of such ridiculous fashion was kept, as the height of the absurd was attained by ladies of the Court. Their coiffure was extremely high, adorned with as many as six plumes, flowers, fruit, even birds, were often used; sometimes a miniature boat was perched on top of this strange "chapeau." It is said that when the Queen appeared among the people one could hardly distinguish her features almost hidden by her elaborate headdress.

As the Revolution was approaching, luxury failed to diminish in any way in spite of the extreme poverty of the lower classes.

American Costume. Various modes reached America, and women of the colony dressed gorgeously. The fichu remained in style for a long period of time. It is said that both George and Martha Washington were fond of fine clothes. To realize how well American ladies of quality dressed, we have only to look at the portraits painted by American artists of that time

which emphasize the rich material, brocades, silks and satin, imported from Europe and China. The undergarment (petticoat) made of fine linen was elaborately trimmed with ruffles. The headgear was a hat worn over a cap. Shoes were rather fancy with high heels.

1740


T.J.
Directoire

CHAPTER SEVEN

Costumes during the French Revolution and the Directoire Period.
Martha Washington (1789-1797) Eccentricities in Dress.
Designers of Clothes (France) Abigail Smith Adams (1797-1801)

COSTUME DURING THE FRENCH REVOLUTION AND THE DIRECTOIRE

During the reign of terror, the patriots in revolt against the luxurious and extravagant living of the upper classes, took advantage of their influence in bringing about the drastic change that occurred in the general mode of dress. Tailor-made effect was emphasized and all frills and fullness in the skirts disappeared to be replaced by narrower and plainer ones; all adornment being entirely discarded. Very soon, however, the revolutionist clubs became greatly concerned in the matter of clothes, and it was even rumored that the Greek and Roman lines might be copied. But Louis David, a designer of high reputation, was given the responsibility of creating the right costume, practical and comfortable.

With the Directoire period (1795 to 1799), black, which had been the popular color, was soon replaced by more vivid hues, such as rose, green, white with colored stripes, etc. Interest in clothes was revived, and love of finery and luxury prevailed in all classes of society. A marked exaggeration in every phase of women's attire went so far as to inspire several cartoonists, and these ladies of the Directoire period were called "merveilleuses" as a sort of sarcastic soubriquet.

In 1796, a fashion magazine was edited by a man named Selleque. This publication called "Le Journal des Dames et des Modes" was acclaimed

with enthusiasm. Feminine costume was quite graceful, but the skirts were extremely narrow, the silhouette being called "Umbrella cover silhouette." Made of thin fabric, often transparent, the frocks were worn over a tight-fitting chemise only. The reason may have been economy, but it was also the desire of showing the lovely feminine figure.

The range of color became wider, but the favorite tones were lavender and yellow.

With the end of the Directoire period, no radical change in the fashions for both sexes marked the termination of that remarkable era. The beginning of The Consulate (1799 to 1804) was to have a leader of styles in the person of Josephine Bonaparte.

MISTRESSES OF THE WHITE HOUSE AND THE GOWNS THEY WORE

A few words of explanation seem apropos in regard to the dresses which form a valuable collection in the National Museum at Washington, D. C. commonly known as Smithsonian Institution.

The precious heritage is composed of thirty-five manikins, representing the many interesting ladies who have gracefully presided as hostesses of the White House during the Administration of thirty-three Presidents of the United States. These figures are dressed in the gowns the First Ladies wore at their husbands' inauguration or at certain other important social functions held at the Executive Mansion. Only through numerous and strenuous efforts were these gowns obtained, for some had almost disappeared.

This unusual assemblage was first shown to the public during Taft's Administration, although the Smithsonian Institution itself dates back to 1846.

The First Ladies of the Land may not have been leaders of fashion and style, but they all dressed fashionably following European modes as much as it was possible. Curiously enough, down the years, one detail of dress, the Marie Antoinette fichu, seems to have been a perennial favorite with White House ladies. The majority of these gowns are made of rich materials suggesting the wealth and prosperity of the Nation, and often set a precedent for a certain color. Also, some of those First Ladies introduced a new style of hairdo.

MISTRESSES OF THE WHITE HOUSE AND THE GOWNS THEY WORE

MARTHA WASHINGTON (1789-1797)

Before and after the American Revolution, the styles that came from England and France remained practically the same for a long time. The woolen tissues (cashmere mostly) and silks were exquisite, of the best quality. During the revolution, however, even ladies of the higher classes wore made-over dresses. In these days of uncertainty and indecision, the majority of American women knew how to use the needle in many different ways; they still used the spinning wheel, weaving remaining an important occupation of the household.

The French revolution (1789) interfered considerably with the importation of beautiful silks and velvets, hence the reason so many ladies wore homespun fabrics. The main adornment of a frock was the fichu which was made of fine muslin or lace.

The gown on the manikin representing Martha Washington is a very ornate dress of salmon colored silk. The wide skirt (Marie Antoinette mode) is almost completely covered with well executed hand painted flower designs of all description symbolic of the various plants of the new Republic. Following the French style of the 1780's is a very fine muslin fichu that finishes the low pointed neckline. Short elbow sleeves and long

gloves complete Martha Washington's toilette. Her hairdo is practically a lacy bonnet. In the matter of clothes for the feminine population of the United States, the main characteristic was the fine imported materials used profusely. The many portraits in the Museums give a splendid idea of the general modes of Revolutionary time. Copley, Gilbert Stuart, and a few other American artists have left treasures of beautifully executed masterpieces which remain important records of the American History of costumes during that particular period.

ABIGAIL SMITH ADAMS (1797-1801)

This great American lady, Abigail S. Adams, was in a general way much more concerned with her family and household duties than with the matter of clothes. However, it is said that once placed in the highest position as the First Lady of the Land, she expressed an astonishing remark that the White House should, in a certain measure, as her husband thought, resemble in refinement and dignity the Courts of the Continent and England.

The gown which is supposed to have been worn by this very distinguished mistress of the White House is quite sombre, dark blue Canton Crepe and made on simple lines, but of a period previous to 1787. The skirt is full, similar to Martha Washington's gown, but it is short, however, showing her yellow satin shoes. It is to be noticed that the neckline is in the shape of a V and adorned with an exquisite real lace (Mechlin) fichu terminated by a long and full lace jabot. The sleeves are puffed and elbow length. A double row of pearls encircles the throat. Chinese embroidery is the main trimming on the skirt.

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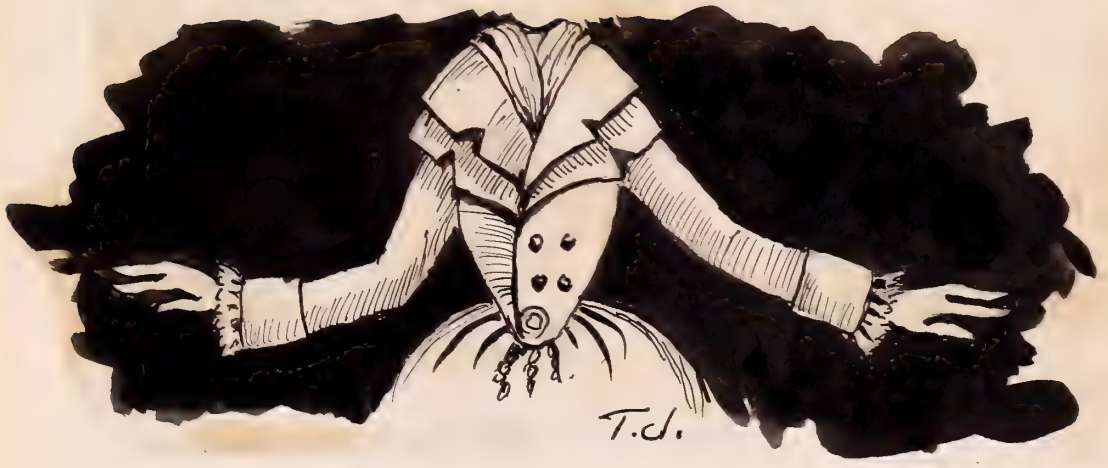

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CHAPTER EIGHT

THIRD PERIOD (Cont'd.)

Josephine Bonaparte as a Leader of Styles - Women's Fashions in the United States - Mistresses of the White House - Martha Jefferson Randolph (1801-1809) Dorothy Paine Todd-Madison (1809-1817).

BEGINNING OF THE 19th CENTURY

The many revolutions and wars of the end of the 18th Century had brought about remarkable changes in the living standard and also in the styles of dress for both men and women.

French modes continued to be very much in vogue at the turn of the Century, and the British publications emphasized the radical changes more or less inspired by the Greek and Roman lines, the narrow skirt and the low decolletage. The queer chapeaux were as much criticized as those worn during the reign of Queen Marie-Antoinette.

Later, however, the thin and flimsy materials were replaced by warmer ones. Wool and furs featured the main modification of the year 1803 when a most severe epidemic of influenza caused Parisian women to resort to clothes more in keeping with the season - shawls and scarves appeared on the market to protect Madame from the cold. Not only were those comfortable garments worn outdoors, but even in the houses which were then far from well heated.

THE FIRST EMPIRE (1804)

This period, with Josephine Bonaparte as the fashion leader, gave the women of France, and in almost every other country, new lines in the feminine silhouette, but the dresses were still short - showing bright

colored shoes - high waisted, with clinging skirts. Considerably adorned with artificial flowers placed everywhere on the gowns, the demand for that garniture grew to such an extent that an important industry flourished by virtue of the popularity of that mode.

The cashmere shawl appeared shortly after Napoleon's Egyptian expedition, and the textiles comprised light silks, organdy, and India muslin, which was always embroidered, sometimes with gold and silver threads. The increased trade with India influenced fashion to a certain extent. Flesh colored corsets, underwear, stockings, and shoes, were characteristic of the period, as well as pantaloons under a thin muslin skirt.

It was during that memorable era that the ladies of the Court rivalled with each other in the beauty of their dress, and also in the wealth of their jewelry. It is said that sometimes as much as 20 million francs (at that time 4 million dollars) worth of diamonds were worn by one of those ladies. This marked extravagance of Napoleon's Court was obvious in every form, as the men wore gorgeous uniforms as well as civilian costumes of unusual elegance. Women's dress often cost as much as one thousand dollars, and the dressmakers and tailors made fortunes.

The styles this Empress gave the women of Europe and America surpassed everything worn before that time; the decolletage was cut lower and lower, especially in the back, showing the shoulders. She was anxious to be the most beautiful woman of any group and nearly always succeeded. Unfortunately for her, Pauline Bonaparte (her sister-in-law) enjoyed the reputation of being still better looking.

One day, Josephine gave a reception. She found out the color of

Pauline's gown and when she heard that it was to be green, she immediately ordered the furniture of the reception room to be upholstered in a color that would clash with Pauline's dress in order that she might appear at a disadvantage. The Emperor's sister was not to be fooled so easily; she remained standing the whole evening, thus compelling the entire assembly to do the same. No one sat down when the Emperor's sister was standing.

LATER YEARS' STYLES

Elegant and graceful lines continued to be the main feature of the feminine silhouette, but with the skirt several inches from the ground, and long sleeves for casual wear. Scarves, often made of lace wound around the shoulders, gave women an appearance of sophistication. Sometimes an end of the scarf was carelessly thrown over the arm. Boas and sashes gave a note of chic to Madame's toilette.

Designers and couturiers of feminine attire often borrowed details from other nations - Grecian scarves, the Russian petticoat, Persian embroidered vests, etc. Jewelry was also inspired from various nations.

Long sleeves were the main characteristic of a stylish frock, with the waistline still encircling the bustline. Many costumes show Madame's neck partly hidden by a soft white ruffled muslin collar.

There are numerous paintings to portray, in an authentic manner, the modes of the Napoleonic era. For example: "Le Sacre de Napoleon" by David (in the Louvre Museum, Paris); "Frascati" by Dubucourt is another of the canvasses in which a stylish group of both men and women of 1807 is faithfully represented.

White, which had been so popular, was put aside for brighter hues,

such as green, yellow, blue and mauve. Prints were also seen occasionally made up in morning frocks. Several colors were combined in a costume, such as a pale blue dress with white sleeves and an enormous yellow hat trimmed with roses and white lace.

The Empire period, often known as the classical era, marked the change of color in the wedding gown. The bride often chose pale colors on the grounds that it was really more practical to be married in yellow, blue, mauve, but white was the most popular color.

With the change that occurred at the Court of Napoleon, Marie Louise replacing the unfortunate Josephine as Empress of France, la Mode in 1810 remained more or less on the same lines. It may be added, however, that Marie Louise failed to be the fashion leader that Josephine had been.

The Chinese parasol was all the rage, and the Maltese Cross very much in vogue as a decoration.

The hairdo, composed of curls, was always partly or all covered with the bonnet; a couple of careless little curls disclosing themselves on the forehead.

All these elegant modes reached our shore, and American women dressed stylishly.

MARTHA JEFFERSON RANDOLPH (1801-1809)
(President's Daughter)

It is to be regretted that no gown of the Jeffersonian period could be found to dress the figure representing the Mistress of the White House during President Jefferson's administration. All her dresses had been worn and used during the Civil War when the population of the United

States was more or less deprived of imported silks and rich materials. But, after searching everywhere for some portions of her attire, a beautiful Paisley shawl was finally found which was sent to the Smithsonian Institute.

Draped gracefully over the manikin's shoulders, this shawl is made of black wool apparently cashmere, with a border of red, green and blue with tan and brown woven in an Oriental design of a date-palm, symbolic of the renewal of life.

The head is partly covered with a turban over a curled coiffure.

DOROTHEA PAYNE TODD MADISON (1809-1817)

It is difficult to state in an authentic manner just exactly the modes worn by that very popular Mistress of the White House, Dolly Madison surnamed "Queen Dolly," as the costume on the manikin in the Smithsonian Institution is somewhat different from the Paris styles worn during that period.

The yellow brocaded satin Polonaise is draped over a white satin underskirt, elaborately embroidered in Chinese motif decorations very much in vogue in the United States at that time - the polonaise is edged with lace. A large cape made of lace adorns the short-waisted bodice, with a rather low decolletage. Long kid gloves almost reach the short puffy sleeves. Her hairdo is high and partly covered with a turban very much à la mode during the beginning of the 19th Century.


T.C.

CHAPTER NINE

THIRD PERIOD (cont'd)

(1815 - 1830) - France and England - Fashions in the United States - Mistresses of the White House - Elizabeth Kortright Monroe (1817) - Louisa Catherine Johnson Adams (1825) - - Emily Donelson (1829)

RESTORATION IN FRANCE

The social development that happened in France, after the fall of the Empire, was responsible for the various changes that occurred in the general styles of clothes for both men and women. It was a sort of reaction from the modes of the Napoleonic era. Their modifications caused the feminine style to be rather heavy, and there were ruffles and a great deal of trimming. The high waisted bodice, considered so essential to the beauty of the feminine silhouette, remained unchanged for years, and even the peasant and the lower classes followed that style. The clinging skirt, however, gave place to a wider and fuller jupe (skirt), with numerous plissés (plaits) reminiscent of the complicated modes of Louis XVth. By 1817, the waistline was lowered and puffy sleeves were called gigot.

Machine laces manufactured during that period proved to be a most important adornment on dresses made of flimsy material. Embroidery (done by hand) still in vogue, gave the higher class women a change to show their superiority of refinement.

For casual and street wear, colors were more or less neutralized, and queer names were given to certain hues, such as: A light green was called crapeau mort d'amour (toad dead of love); another name, Zinzoline.

One wonders where the inspiration for those tones came from. Combination of terra cotta and blue, white, and garnet, yellow and blue (rather pale); the most popular color, however, was white which was worn on many festive occasions, often embroidered by hand, in colors principally.

In France, with Charles X as King, styles became more elaborate and the skirts were like an enormous bell. Madame's jupon literally covered with puffing and gathers, remained short to the instep only, and short for that period! This period called classical followed the influence of the theatre, music, and literature - 1824 fashions were inspired by novels, the most significant of which were "Ourika" by the Duchess of Duras, and later "La Dame Blanche." The décolletage was rather low and bateau-like showing the shoulders.

In England, during the reign of George IVth, several changes took place and those original modes were called Georgian. The most remarkable was the reticule, a bag in which women placed their handkerchief and objects they wanted to carry, but the practical usage for this handbag was for money. A reticule adorned with significant sad pictures showing the slave trade was sold and carried by the society ladies of England - a kind of philanthropic gesture to help in the movement of abolishing that shameful custom. What appeared then as a novel innovation was the pantaloons, fastened with a tape. Referring to this odd style - they are occasionally called "Pantalettes" mentioned as long drawers, but the queer pantaloons were unique in their kind.

An anecdote in relation to pantaloons is interesting to narrate: The name "Pantaloon" in English is "Pantalon" in French and "Pantalone" in

Italian. This surname comes from Pantaleon, (Greek Doctor and Martyr Saint under Galere in 303 B. C.) whose feast day is celebrated on the 27th of July. For many years St. Pantaleon was the patron Saint of Venice, until the remains of St. Marc arrived in that city. The surname Pantalone was given to the Venetians just as we call the Americans "Yankees," and when Shakespeare speaks of "the lean and slippered Pantaloon" in his Italian comedy, the main characteristic of that gentleman's attire was a sort of full culotte, forerunner of our modern pajamas.

ELIZABETH KORTRIGHT MONROE (1817-1825)

The gown on the manikin representing Mrs. James Monroe, comes from the Monroe collection of family treasures. It is made in what was called then Watteau style. Its gorgeousness is exemplified by the rich brocade and beautiful trimmings. The décolletage is rather low, and the elbow sleeves terminated with ruffles. The skirt is long all around with a slight train.

Mrs. Monroe's hairdo (on her portrait) is similar to Dolly Madison's coiffure, curls on her forehead. The manikin, however, wears a turban very much à la mode in those days.

Having lived in Paris while her husband was United States Minister, Mrs. Monroe followed the French styles as soon as they arrived here in this country. But the style of the dress in the National Museum is not of 1817. It is a gown which she certainly must have worn before that period; a gown of 1817 was short-waisted and more like the Empire styles. That one has the lowered waistline and full skirt, which is rather surprising and resembles more the gowns of the middle of the 18th Century or of a later period - maybe 1829 or even later.

MARIA HESTER MONROE GOUVERNEUR (1817-1825)

It is rather important that a description of the gown having belonged to President Monroe's youngest daughter be included in this series of articles concerning the collection exhibited in the Smithsonian Institute at Washington.

As we know, Maria Hester Monroe became the bride (in 1820) of her cousin, Samuel Lawrence Gouverneur during her father's term of office. Soon after, the young bride often replaced her mother in receiving the guests.

For a certain period of time, Maria's gown was the only one in the National Museum to represent the Mistresses of the White House during President Monroe's administration, but later, however, a gown of her mother's was sent to be exhibited in its right place. It was decided that Maria Hester Monroe Gouverneur's gown would be kept as the style of that French Creation (1824) emphasizes the very "odd modes" that replaced the once popular Empire style. Fashioned of pale blue silk, this dress, in a certain measure, is rather complicated with a Watteau plaited back, and a puffed flounced skirt elaborately embroidered with straw (a style in vogue in the twenties). The low décolletage of the bodice is finished with lace trimming, and the short sleeves are adorned with blue and yellow bows of ribbons. The hair-do is composed of short curls almost hiding the ears.

LOUISA CATHERINE JOHNSON ADAMS (1825-1829)

Mrs. Adams' gown resembles the French mode of the period; the skirt stands out and is not extremely long. Made of white tulle, it is heavily trimmed with silver braid, over a white satin underskirt.

The restoration period is emphasized by the round neckline, the puffy sleeves, the waist-line lower than the Empire style, and the lack of graceful folds so beautiful in gowns worn by Josephine and the ladies of her Court.

Mrs. Adams enjoyed the reputation of being very stylish and well dressed having lived abroad several years.

Her hairdo is composed of neatly arranged and lovely waves, with a small chignon on the top of her head, one might call it a "chignon à la grecque."

White satin slippers reveal themselves as a prominent part of her costume, which might have been worn any time after her husband's inauguration as President of the United States.

EMILY DONELSON (1829-1836)
(President Jackson's Niece)

The lovely frock worn by the wife of Colonel Donelson (ward and nephew of President Andrew Jackson) is one of the prettiest of the collection exhibited in the United States National Museum.

As Mistress of the White House, the young and beautiful Mrs. Donelson replaced Mrs. Andrew Jackson (wife of the President) who passed away a few months before the Inauguration; she presided until her illness in 1836.

The style of the gown is typical of the French Romantic Period, and is the first inaugural dress of the collection. The skirt is very full and of soft material; finished with a wide lace ruffle it is short, hardly touching the ground and without a train. The pointed basque with a low

round décolletage (off the shoulders) and the short puffy sleeves are decidedly characteristic of that era. Only a part of the gown, however, is authentic, the skirt having been lost in a studio fire where it served as a drapery.

Mrs. Donelson's hairdo is composed of numerous puffs over the ears. A very choice and rather odd tortoise shell comb adorns her coiffure, and serves as a striking ornament.

1814


T.d.
1830


1835
1848
T.J

CHAPTER TEN

THIRD PERIOD (Cont'd.)

French and American Fashions - Influence of the Romantic Era - The Décolletage - Bonnets - Coiffure - Muffs - Fashions of the Late Thirties - Mistresses of the White House - Sarah Angelica Van Buren (1838) - Fashions of 1840-1841-1842 - The Sewing Machine- Julia Gardiner Tyler (1844) - Sarah Childress Polk (1845) - Mrs. Amelia Bloomer - Abigail Powers Filmore (1850)

COSTUMES OF THE ROMANTIC PERIOD (FRANCE)

In France, under King Louis Philippe (1830) la mode went through various modifications more or less noticeable. The dresses were considerably fuller, trimmed elaborately with ruffles, bows of ribbon, lace, and braid. The neckline was quite often high encircling the throat - other times, the décolletage V-shape was quite low. The wide shoulder effect featured the smart outdoor costume. The main characteristic of the sleeves was the exaggerated fullness; after having been leg-o-mutton, they became Venitian.

The tissues were rich, but not very numerous in their varieties - silks, velvets, tulle, and a new kind of silk called poult de soie.

As for colors, they remained practically the same - green, white with rose color or blue, garnet, yellow with combinations of several tones often complementary in their schemes. Example: yellow and mauve, green and pink; but the most popular tone arrangement was white with colored trimmings. By 1836, a long soft pastel shade scarf was nearly always worn with an evening gown, also, large collars, resembling a short cape, and occasionally scalloped or trimmed with bows or rosettes of ribbon covered

the shoulders. Luxury of what was then called lingerie (underwear) reached a maximum of extravagance, and it seemed as if a lady's attire never had enough ruching, embroidery, braid and lace.

The very wide skirts were reminiscent of the XVIIIth Century paniers. Never in the history of fashion had a very young girl dressed in such complicated styles.

In 1840, the waist was still very small and pointed, the sleeves puffy and short, the neckline very low finished with a Bertha of real lace. The skirts were full and made with flounces trimmed with lace for evening wear. For daytime wear (1841), a short mantle trimmed with fur and a muff of the same was the Winter costume of a lady. The bonnet still reigned supreme tied under the chin with a large bow of ribbon, called bonnet Capeline; this kind of chapeau helped to keep the curls in place.

SARAH YORKE JACKSON (1836-1837)

Mrs. Andrew Jackson, Jr. was young and pretty, as well as very gay. Because of Emily Donelson's illness, she was called upon to do the honors of the White House, and later presided also at the "Hermitage," President Jackson's home in Tennessee where he retired.

The gown which was presented to the National Museum (after a suggestion from Mrs. Harry Evans) is made of gauze beautifully embroidered in flower motifs. A white satin bodice is sleeveless, and the round low décolletage is finished with a bertha of real lace. Mrs. Jackson Jr. had worn this gown when she was presented to Washington society, as a new bride. It is to be noted here that time has slightly altered the color of that lovely wedding dress - it is now more of a deep creamy hue.

Her hairdo seems to be a "chignon a la grecque," with long curls falling on each side of her neck. They are much longer, however, than were worn during the Restauration, and so, also, is the skirt.

SARAH ANGELICA VAN BUREN
(President's Daughter-in-Law 1838-1841)

The gown on the manikin, representing this young mistress of the White House, is really quite handsome, made of royal blue velvet with an extremely wide skirt about eight yards around, and worn over a crinoline (hoopskirt). Sleeveless and finished around the neck with a beautiful Bertha of rare lace, that rich costume is one of the most stylish and elegant of the entire collection, and very up-to-date of that particular period.

Her headdress is composed of curls falling on her neck. It is said that she always wore three small ostrich feathers.

Travel from Europe was rather slow at that time, but there was always a constant intercourse between the two Continents, and it may be supposed that Mrs. Van Buren, no doubt, imported a good part of her wardrobe from Europe.

JANE IRWIN FINDLAY (1841)

Going through the long hall of the National Museum, where the collection of dresses worn by the various hostesses of the White House form such an interesting exhibition, one often hears a visitor nearby remark "But who was Mrs. Jane Irwin Findlay?" It is true that it may seem strange to a foreign visitor not deeply acquainted with the history of our interesting First Ladies, to see a manikin representing Mrs. Findlay.

When President William Henry Harrison was elected, his wife, an invalid, could not possibly undertake such a journey (by coach from Ohio to Washington), so the President invited his daughter-in-law, Jane Irwin Harrison (widow of his son) to come to the Executive Mansion for his Inauguration. In those days (1841), however, a young woman never travelled alone, so her foster mother, Mrs. Findlay, though seventy-three years of age, accompanied Mrs. Harrison, Jr. on the long voyage.

All efforts to find a dress having belonged to Mrs. Harrison (the President's wife), or even one of Mrs. Harrison, Jr. were futile. Hence, the reason Mrs. Findlay's costume was sent and accepted to be placed among all the others.

Mrs. Findlay's gown is made of brown velvet, rather plain in lines. It has a full skirt, short tight bodice, leg-o-mutton sleeves, and a moderately low square decolletage; finished with a white embroidered muslin collar.

It is to be added that during President Harrison's short term, Mrs. Findlay, being a woman of social grace and experience, was highly considered, and served as Hostess as often as young Mrs. Harrison.

JULIA GARDNER TYLER
(1844-1845)

The style of dress on the manikin representing the First Lady of the Land is very up-to-date for that period. The full skirt, elaborately trimmed with three flounces, is of white gauze embroidered in silver and various lovely colors. It looks like a gown that she probably had made in Paris to be presented to the French Court. The waist is basque style,

the sleeves elbow length. There are flowers adorning the round neckline. A lace scarf is gracefully thrown over her shoulders.

Her hairdo, however, seems to be a little out of the Louis Philippe epoch; it is just plainly separated in front and fastened somehow in the back without a headdress of any kind. The curls and bows of ribbon were decidedly the fashion of that time.

SARAH CHILDRESS POLK
(1845-1849)

A Spanish type of beauty, the wife of President James Polk, Sarah, was considered a most charming and stylish woman.

The gown by which she is to be remembered in the Museum of Smithsonian Institute is representative of a very fashionable and extravagant period. It was an imported gown of brocaded satin with a design of the flower poinsettia woven in. It is made from the modes of the King Louis Philippe (of France) reign, very small waist, full short sleeves, and a low neckline. Numerous bows of ribbon placed here and there among the lace cascades of the skirt, adorn that remarkable and dressy gown. Her hairdo is the same as the Court ladies of France and England were, curls falling over her ears. She carries a fan.

The flower "poinsettia" is named after Honorable Joel Poinsett.

THE SEWING MACHINE

There is, at present (1954), a very small portable sewing machine weighing but seven pounds, capable of handling all kinds of tasks, delicate ones as well as heavier ones. It was recently exhibited in large American cities.

Our thoughts go back to 1846 when Elias Howe first introduced his extraordinary mechanical device to the reluctant Boston population. This marvelous contrivance which saves so much time had been invented by a Frenchman (Barthelemy Thimmonier 1830), but somehow the French nation failed to encourage this new gadget on the grounds that it would ruin the tailoring and dressmaking trades.

Years after the Frenchman's failure, it was with great difficulties and heartaches that Elias Howe, the real inventor of the sewing machine, finally succeeded in introducing one of the most used mechanical devices of our day. No one acclaimed him with enthusiasm; even here in the United States it was also feared that the new invention would spoil the trade considerably. But his perseverance and strong will to succeed did not prove futile at the end.

Elias Howe was a mechanic of rare ability. Being somewhat handicapped, he made up his mind to perfect his invention. In spite of a fire which destroyed his shop, the young inventor continued his unrelenting efforts. Helped, however, by a man named Fisher who gave him the necessary funds to start his shop, Elias Howe took him as a partner in that hazardous enterprise.

Unfortunately, Boston still more conservative in those days than now, compelled young Howe to take his machine to England, where his mother tried to introduce it. There, working with a man by the name of Thomas, he secured a patent and all rights (his third machine). But when he returned to the United States, Howe found that his invention was already being manufactured, so he had to fight several law suits, which finally gave him royalties in 1854.

SECOND REPUBLIC (FRANCE) 1848

This revolution in France was so brief that the change of dress was not radical. The most remarkable feature of that time was the adoption of tricolor materials. The general style in France during that period remained practically the same as through the last years of Louis Philippe's reign as King - the same bodice and the same sleeves were worn, also the wide skirts with ruffles. The décolletage rather low was worn evenings only, other frocks having very high collars often finished with a bow in front. Fans were always a part of a lady's evening attire. Those French modes were followed by the Western countries, including the United States.

New materials, such as "Orleans" and "Armure" were the main feature of that particular time. Orleans was a sort of smooth fabric made of wool and cotton, while Armure was made of silk (of different weave) manufactured in Lyons, dyed various hues. The main feature on the gowns of that period was the beauty and richness of the fabrics especially used by the wealthy classes - lace trimming adorned silk, velvet, and satin frocks. Black lace was used profusely in ruffles over colored silk dresses, also for capes and sometimes as a scarf, occasionally rather large, covering the head entirely.

The principal colors were green, violet, lavender, gray, blue; for evening, rose color, pale blue, lavender, and white. A jacket and a skirt were often made of contrasting materials, such as a blue skirt and a yellow jacket - the jacket being lavishly braided with blue soutache. The skirts were long enough to hide the boots, which were not considered important in a lady's "toilette." Several costumes were composed of as

many as four colors. Ex. - Green dress, black lace cape, yellow bonnet, and a coral pink touch on bonnet.

THE BLOOMER COSTUME

In England, a very brave woman, Mrs. Amelia Jenks Bloomer (American by birth) revolutionized the style of women's dress when she launched her remarkable creation of the divided skirt. Women, who favored bicycle riding, were greatly handicapped by the long skirt. Mrs. Elizabeth Smith Miller had expressed her ideas and may be considered the real reformer of women's dress, but it was actually to Mrs. Bloomer that the honor of inaugurating the more comfortable dress for women belongs. She was ridiculed when ladies first appeared wearing the new attire that she had designed, and she met with strong opposition.

It was unfortunate that the number of women thus dressed was not numerous enough to influence the majority, and it took time to realize the comfort and the health advantage attached to this corsetless garment. However, her many sponsors approved of this new movement to improve the very uncomfortable fashions of that Century, generally imported from Paris, and followed strictly, not only by the upper class, but also by the working class.

When Mrs. Bloomer died in 1894 at the age of 76, the style of bloomer was an accepted fact, and women in every country wore the bloomers or divided skirts commonly, even when not riding their bicycles. These skirts were made (by machine) of beautiful tweed and considered rather chic, stitched in straight rows parallel to the hem; sometimes a skirt had as many as fifteen and sixteen rows of stitching making the jupe stand out stiffly.

BETTY TAYLOR BLISS DANDRIDGE (1849-1850)

Mrs. Betty Taylor Bliss Dandridge, daughter of President Taylor, served as hostess during the short period he was in the White House.

The dress in which "Miss Betty" (as she was always called) is represented on the manikin is not a really formal frock in comparison to the other rather classic gowns exhibited - it probably was a daytime dress.

It is of a sage grass color and of silk grenadine, trimmed with Scotch plaid. The numerous ruffles are edged with moss tone fringe, the skirt, without a train, stands out stiffly over crinoline. The "bell sleeves" are short, typical of the 1840 style. Beautiful princess lace adorns the bodice, and she carries a handkerchief embroidered with her name (Betty).

ABIGAIL POWERS FILLMORE (1850-1853)

It was through great difficulties that a dress worn by Mrs. Fillmore during her reign as the Mistress of the White House was finally obtained for the precious collection of the National Museum. Mrs. Fillmore's gown, as it is exhibited on the manikin, is made of lavender silk. Flouces of brocade which were then very much à la mode, adorned almost all the wide skirts such as that of her gown. A very lovely lace fichu completes the high décolletage of the pointed bodice.

It is interesting to note, by the way, that Mrs. Fillmore (who had been a school teacher) had the distinction of having been influential in the passing of the bill authorizing the purchase of books for the first library of the White House. It is even said that the room used as the library at present is the same that was selected for a reading room in

Mrs. James K. Polk
1845 — 1849

1850 soon after the President and Mrs. Fillmore moved in.

Mrs. Fillmore's dress was, no doubt, partly sewed by machine, as the new invention (sewing machine) was beginning to be extremely popular. All the gowns of the First Ladies of the White House, before 1850, were made entirely by hand.

CHAPTER ELEVEN

Second Empire in France (1852) - Eugenie as a Fashion Leader - The Great Exhibition of 1851 - The Crinoline - the Shorter Skirt - Mistresses of the White House - Jane Appleton Pierce (1853-1857) - Harriet Lane Johnston (President Buchanan's Niece (1857-1861) - Mary Todd Lincoln (1861-1865). The Civil War in the United States, its Influence on American Dress - Martha Johnson Patterson (President Johnson's Daughter (1865-1869) - Modes of the Period After the Civil War - Textiles and Trimmings - Julia Dent Grant (1869-1877)

Second Empire (France, 1852-1870). The question of clothes took a very important place in the life of women, not only in France during the Second Empire, but everywhere in the world. Everyone talked about the feminine attire, and Empress Eugenie of France became the arbiter of fashion in a manner quite different from that of the previous periods. Her fashions were followed strictly by every nation. However, her styles were varied and at times rather radical. Among them was the crinoline that she introduced for personal reasons, but this metal foundation differed considerably from the one worn during a part of the 16th Century (Renaissance). The hoop, over which the dress was worn, resembled a balloon. Short enough to show a dainty, well-booted foot, it allowed the wearer to walk with more ease and comfort than the ones used during the earlier period of history. But in those days, ladies of quality seldom walked long distances. Eugenie also introduced the princess style dress which she wore with grace.

The Court of France was almost as brilliant as it had been before the Revolution; it shone with great magnificence and its influence on fashion was powerful in its inspiration, including the cloak called the

Casaque which women wore over their lovely dresses.

The French styles were worn by the women of Britain as well as by the feminine population of other countries. However, many of these French modes were and still are called Victorian. It is interesting to note that the British publications reproduced styles which were invariably of Parisian designs.

Fashions became the favorite topic of parlor conversation. That period, especially remarkable for the question of clothes as well as for industry's progress, proved to be very important for textile manufacturing which was a significant factor in the designing of artistic fashions. In that line (color especially) French superiority was acknowledged by the British, at the great Exhibition of 1851. The result of that artistic output of French tissues was due to the teaching of color harmony by Eugene Chevreul (chemist and colorist) whose courses of lectures were given to the workers and designers of the many textile factories in Paris and Lyons. Solicited by the Trade, people who realized the advantages of color knowledge, Mr. Chevreul not only gave wonderful conferences on Hue, Value, Contrast, etc., but his books were translated in several languages. Textiles everywhere improved remarkably in tone combinations. In England, the tweeds were and still are the admiration of the world.

Many innovations featured that era of lavishness in la mode (fashions). The small parasol was an object of beauty, trimmed with lace and embroidery. The long gloves nearly always completed Madame's toilette.

White gowns were often worn over colored petticoats, and lace continued to be in favor; a very fancy skirt, rather over-trimmed and


1860
M. E. J.

called Basquine, was a popular fad during that remarkable era.

A bodice called Vareuse was made of coarse linen resembling the dressy woolen one worn by the sailors, on special occasions. Then a jacket trimmed with passementerie (an elaborate kind of lacy braid trimming, often of gold).

Hats looked like bonnets and were mostly made of ribbon with long streamers flowing over the shoulders. Eugenie also set the style of coiffure; her beautiful chestnut hair fell down her neck in curls, and every woman soon followed that mode of hairdo, called the "Eugenie curls." She favored the use of cosmetics and penciled her long eyelashes; she applied lipstick to her beautiful cupid bow lips, and women everywhere copied her style, to appear more attractive.

The small hat that she popularized was revived in 1934 in every city and town of America.

The year 1851 might be well remembered not only in Europe, but here in the United States, where several ladies appeared on Broadway, New York, attired in what was called the "Bloomer Outfit." Some horrified conservative Americans expressed their hostility at this bold venture in the matter of dress. Until then no lady had dared to wear skirts shorter than themselves. At last Amelia Bloomer's venture in feminine costume was recognized, even across the sea, here in the United States. Many laughed and turned this strange innovation into derision, but that quaint outfit was worn by as distinguished a woman as Susan B. Anthony, whose friendship with Amelia Bloomer is an historical fact. However, it took time before it (Bloomer Costume) was approved by the masculine population whose ideas on women's dress remained conservative for years.

Until 1860 the voluminous skirts remained quite long. But when Empress Eugenie travelled in Switzerland she found it more practical to wear shorter skirts in order to climb the Alps. This occasion also brought about tailor-made effect for walking costume.

When the vogue of the panier and crinoline reached the United States, women rechristened them the bustle and the hoop skirt.

The most remarkable feature of that era was the Paisley shawl which appeared along with the parasol and the bonnet that was held with ribbon tied under the chin with a bow. The skirts, still very wide, were adorned with ruffles from five to three inches wide. The sleeves remained plain at the top but rather puffy at the wrist. The bodices continued to be fitted closely to the figure and also trimmed with a narrow ruffle at the neckline, which was quite high for daytime wear.

Green, light navy, yellow also (for bonnets), and brown were the most popular tones. Two colors often composed the fashionable gowns of that period. For example, a rose-colored skirt with a pale blue bodice, or a white and blue evening frock; dark red with a gray lace scarf. The outdoor costume was often trimmed with fur, generally with bands of ermine, about the most popular fur at that time.

JANE APPLETON PIERCE (1853-1857)

The gown that Mrs. Pierce wore at her husband's inauguration was made of black tulle on the lines of the Empire style, with its very wide and long skirt, also the closely fitted bodice.

The short full sleeves and her round-shaped decolletage, off the

shoulders follow Empress Eugenie's French mode. The gown is elaborately embroidered with silver threads; the skirt, however, is not apparently held in place with the crinoline, so smart at that time. As a whole the costume exhibited in the National Museum is decidedly of the period (1853). Mrs. Pierce's hairdo does not seem of that era, but perhaps that was the popular style here in the United States, or that particular coiffure may have been more becoming to the First Lady of the Land. The small headdress of black net embroidered with gold and jet was especially favored by Mrs. Pierce who wore it during her entire stay in the White House.

HARRIET LANE JOHNSTON (1857-1861)

The young and charming niece (Harriet Lane Johnston) of President Buchanan, was one of the prettiest and most graceful hostesses of the White House. She is represented in the National Museum, dressed with a glamorous white antique moire silk costume, which we are told was her wedding gown. The skirt, finished with scallops at the hem, is extremely wide, but not much longer than floor length; the end of a white satin boot discloses itself. The decolletage of her tight fitting bodice is fairly low, but her real lace bridal veil gracefully draped around the shoulders makes it appear higher. Her coiffure is of the period (1857), curls in waterfall style.

MARY TODD LINCOIN (1861-1865)

As the First Lady of the Land, Mary Todd Lincoln, enjoyed the reputation of being a stylish and well-dressed woman.

Mrs. Lincoln's gown is made of purple velvet, the wide skirt apparently held with the Empress Eugenie crinoline, and made of several gores, each one piped with white satin. The waist is terminated in a point in front, tight fitting and with a long lace bertha around the low neckline, style of the early sixties. The whole costume is rich and beautiful. It is said that Mrs. Lincoln's historic costume was probably made by a colored woman who acted as her maid and also her dressmaker. Her small coiffure was adorned with a wreath of flowers that she seemed to favor. A fan, fashionable at that time, completes Mrs. Lincoln's toilette.

MARTHA JOHNSON PATTERSON (1865-1869)

It is to be regretted that the manikin representing the First Lady of the Land at that special time is so oddly attired. One may rightly conclude that the lack of material during the trying years of the Civil War caused the gowns of even the high class American women to be made over until actually worn out. This is probably the reason the manikin is just covered with that white camel's-hair wrap, which is a decided contrast to the many other figures of the collection, which are more or less richly gowned in their Inaugural Ball attire. Her hairdo, however, is stylish, with curls, a la mode.

TEXTILES AND TRIMMINGS OF THE POST CIVIL WAR MODES (1868-1869)

The period preceding the Franco-Prussian War (1870-1871) marked an era of extravagant modes, which revolutionized the dressmaking trade; couturiers and tailors made fortunes. Designers received their customers in beautifully furnished salons (parlors), and women could hardly express their opinion in the choice of their toilette (outfit). The range and combinations of color were often inspired from well-known artists of the time as couturiers considered their models works of art. A number of different colors composed a fashionable woman's costume. For example: A green and rose-colored gown, pale yellow gloves, grey boots, and a touch of white or black lace. It is to be noted, which is rather amusing, that the question of giving up the crinoline was discussed by the leaders of fashion who met and consulted together for that very important decision. At last, the hoop disappeared for good.

An out-of-door costume was often trimmed with fur, generally in the form of bands on the three-quarter coat at the neck and at the bottom of the sleeves. A small muff of ermine or mink featured the modes of that historic period, just before the siege of Paris (Winter 1870-1871).

Green, peacock blue, dark red, rose color, and white, were favored as the fashionable colors, while black was worn for mourning only. Made of black cashmere, a mourning outfit was heavily trimmed with crepe, with a sort of bonnet and black veil trimmed with crepe and long in the back for the widow, who wore this sort of costume for two or three years. Even children wore only black or white. Jewelry, which was a special feature of the modes then, was forbidden for the widows and near relatives.

Mrs. Ulysses Grant
1869 - 1877

JULIA DENT GRANT (1869-1877)

Mrs. Ulysses Simpson Grant, who represents the post Civil War years, was one of the famous hostesses of the White House. She dressed well, following la mode de Paris, as the majority of wealthy Americans did, expressing, as it were, a marked cheerfulness with lavish and beautiful clothes. Social life in Washington, during the eight years Grant was President of the United States, was very active, hence the reason for such display of rich and fashionable attire for both men and women.

The gown on the manikin, representing the First Lady of the Land in the National Museum, is a gorgeous affair of brocaded silk with silver threads, presented to her by the Emperor of China as a gift. It is made with plisses on the skirt, as it was the style. The skirt, touching the floor all around, is held stiffly by the crinoline. A cape-bertha of real point lace, dating back to President Grant's first Inaugural Ball, covers the shoulders and the décolletage, which is quite low.

Her hairdo is composed of numerous curls rather high on her head.

FOURTH PERIOD

1871-1955

DESIGNERS - COUTURIERS - MANUFACTURERS

PARIS AND NEW YORK

INTRODUCTION TO THE FOURTH PERIOD 1871-1955

What I call the Fourth Period in this History of Costume, actually began after the fall of the French Empire in 1871. Since that time Madame Fashion went through various kinds of silhouettes. The modes that succeeded each other were absolutely the creation of men in search of variety and beauty.

In fact, as we shall see, women's clothing industry here in the United States irresponsible for a large number of drastic changes, and in turn has been vastly affected by the feminine figure which no longer is constricted by the corset such as had been worn for centuries since 1300.

Women's entrance into various industries also caused this return to the physical comforts of the pre-corset era.

With the end of the French Empire (1871) came an entirely new period in fashion, and French couturiers became the real arbiters of styles; their models were, and still are, a challenge. Formerly, as we know, Queens had been the real creators of "la mode." Even as late as a Century ago when Eugenie was Empress of the French and attached such importance to dress that she even turned huge chambers of the Tuilleries Palace into workshops where milliners and dressmakers brought their best goods for her to select from, and to introduce such new ideas as the

panier, and the crinoline (hoop). The latter was called a "cage," and the wearer was said to be "caged in," a description that was more truthful than poetic. Empress Eugenie's unparalleled wardrobe has not been equalled since.

Here in the United States, the First Lady of the Land may have inspired fashion in details of some kind, such as a new shade, hairdo, and trimmings. This may also be said of well known actresses whose manner of dress was often copied by a certain class of women, but the main lines beginning with the décolletage, the waistline, the sleeve, and the skirt, were drastically changed by French artist designers. The silhouette characterized the special year in which it was first introduced at the seasonal fashion shows, designers having drawn their inspiration from various sources, as we know.

The change to the present tense in discussing this era of 1900-1953, may need explanation. It is due to the fact that the evolution of the feminine costume since 1900 is a vastly different story from that since Antiquity, consequently, it seems more practical to present in diary form the substance of my lectures as they were given year by year in the classroom or before the general public at clubs, libraries, or at Normal colleges. In condensing my lectures, I have endeavored to present only the highlights of style. My illustrations, which are original, remain practically the same as I drew them on the classroom blackboard, suggested from Paris or New York fashion periodicals or from quick sketches made while attending fashion shows.

The opening decades of our 20th Century, show an extraordinary,

even mushroom growth in relatively new industries of manufactured garments, and we now see the manufacturing of ready-to-wear clothes for women as arbiters of fashion, even though the main designs really still come from Paris where designers strive to adopt their creations to the scientific progress of this Era. But these models which, by means of additional trimmings, eliminations, and adjustments, are hardly recognizable as they are turned into practical, comfortable, and beautiful coats, dresses, and even fancy formal frocks that are within the means of every American woman.

Of course, this turn of the Century brought the same problems of fashion as in the past, and as then following the course of historical events, such as in World War (1914-1918), the Depression (1929), and World War II (1939-1945), but in addition there came an amazing change and advance in various fields of industry, most particularly in industrial chemistry, all of which affected costume profoundly, by launching many kinds of materials (rayon, nylon, etc.) and ways of living (automobile and air travel), never known before.

This first half century sees many published prophecies about women's apparel of the future, when people expect to be travelling to the moon, and who knows what fantasy may replace our present "atomic" fashions!


1878
M.E.J.

CHAPTER TWELVE

FOURTH PERIOD

Modes of 1871-1899,- French Designers and Couturiers - Eccentricities of the 80's - American Wealth - Importance of French Models - New York as a Fashion Center - Influence of the Theatre - Mistresses of the White House - Lucy Webb Hayes (1877) - Lucretia Rudolph Garfield (1881) - Mary Arthur McElroy - (President Arthur's Sister - 1881) - High Lights of 1883 - Modes of 1886 - 1887 - 1888 - Frances Folsom Cleveland (1886), Caroline Scott Harrison (1889) - Styles of the '90's - Importance of Ready-to-Wear Garments - Ida Saxton McKinley (1897) - Modes of 1898 - 1899.

FASHION OF THE SEVENTIES

The sudden change in la mode that occurred after the fall of the French Empire (1871) differed considerably from that of the preceding years. With the disappearance of the crinoline (hoop), the style might have been called simple but for the many ruffles and a great variety of garniture (trimmings). The wealth and rank of the wearer, however,was not as obvious as in former periods, although rich fabrics continued to flood the market. Combinations of materials such as cashmere and satin silk with the gorgeous new Parisian velvet featured an up-to-date feminine toilette.

The two French Provinces, Alsace and Lorraine, lost to France in 1870-71, inspired the designers; the blue, white, and red cocarde (rosette) was adopted as a favorite trimming, especially on hats. This innovation went around Europe and lasted quite some time. Bows of ribbon, lace, and ruffles in quantity, with a skirt shirred and caught up here and there. Ornamentation on all parts of Madame's gown gave an appearance of elegance (though not beautiful) to the fashions. The cut seemed to be the

most important factor of la mode for the close fitting corseted figure.

With the limited choice of fabrics, certain materials were always used for daytime or evening clothes, such as Grosgrain silk and velvet for formal wear, and serge, alpaca, cashmere, for casual occasions; cotton was not used as it is today. The ingenuity of the designers proved to be limitless and the arrangements of tones or colors in one costume were astonishing. Glamorizing Madame's toilette, couturiers endeavored to create details that often gave the gown a note of distinction.

La Mode, as a whole, for that era, left no scope for variety in the placing of ruffles, bows, furbelows, lace cascade, on Madame's frock. The basque and the Polonaise, held in place with the small pad or bustle, comprised the general feminine silhouette. A note of interest was indicated by the method used in the selection of colors for the launching of new styles. Couturiers often borrowed colors from well known painters.

It is, however, an undeniable fact that designers had almost failed in the creating of artistic and beautiful models; because of that, a certain similarity of dress which was obvious and monotonous existed, the only original note being in the combination of tones - sometimes as many as three on one gown. Black was the first color, lavender a good second. The arrangement of hues may be exemplified by a yellow gown adorned with mauve ruffles, a violet toilette relieved with black lace; a blue and white combination. Wedding gowns were invariably made of silk - the colors in vogue, lavender, pale blue, yellow, etc. Though not used for daytime wear, the short train was still a part of Madame's formal gown.

The variety of weave in the silks, cottons, and woolens, offered

satisfactory results in the designing field, often giving a frock a kind of new look, as it were. But the latest caprice in the line of silks was the lovely but stiff poult de soie, easy to manipulate in the forming of plaits, so much in vogue at that time.

Lacing of the corset as tight as possible continued to be the general practice, emphasizing the bust and hip curves. This mode, unfortunately, lasted for years.

Practically no variety existed in the sleeves which were long and plain at the top. A cuff or a puffy muslin undersleeve, occasionally noticeable on dressy models, was regarded with surprise and immediately copied by dressmakers, the majority of whom were far from original though generally excellent in their trade.

Madame's chapeau was a kind of small bonnet of one or two colors to match the gown or of a complementary or contrasting tone.

The question of money played an important role in feminine circles. High fashion was not as it is today, within the means of every woman's purse. The price of silk and velvet was exorbitant, and a silk dress was considered by many as an extravagance.

One of the rather interesting events of this era (about 1872) in the field of the Haute Couture was the sewing of a personal label inside the imported models. Credit for this new device is given to Worth, the well-known and distinguished Parisian designer who had made clothes for Empress Eugenie. The couturiers had already begun to show their importance, but no one had conceived an idea such as Worth's.

The skirt train which had been for so long a symbol of women's

dignity, was at last put aside for the daytime toilette. A very popular fashion was a cape of mink with a small muff to match.

The fashions during the Seventies took considerable time to be adopted, and when this happened new modes were regarded with awe. Women's fear of seeming eccentric conflicted with their desire to appear original, hence the conservative feeling (especially here in the United States) of the American population.

There is one phase, however, of Madame's toilette which left no scope for variety and richness, and that was the vogue in jewelry which grew to almost an inconceivable extravagance. Beautiful pins with pearls, diamonds, rubies, and sapphires - the lovely, but rather heavy necklaces of jet, pendants, earrings, brooches, crosses of gold, even chains of all kinds, and bracelets, were worn for a number of years.

The machine-made lace which was apparently accepted by the high class of society was an astonishing detail greatly deplored by the lace makers of Ireland, France, Belgium, and Italy. The lovely and delicate handmade garniture was considered passé.

In the United States, Parisian styles were followed and copied by a great majority; there was so much wealth. The style of furs increased and mink (from Canada and Maine) was priced so low that wealthy women looked for other more expensive furs (Canadian Mink $2.50 to $3.00 a skin - in the United States $5.00 to $6.00). At present (1955), Mink, considered one of the loveliest furs, is selling as high as $300.00 a skin.

Modes of the years preceding the International Exhibition in Paris

(1878) are better described by illustrations.

As you will see by these illustrations, dresses, negliges, dressing gowns, wraps and capes all seem to have been designed for the general discomfort of the wearer. At least, these feminine clothes designed and made for the high class exclusively, appear to have been slavishly copied by women whose active life failed to be in harmony with such restrictions as long trailing skirts, bustles, and tight-fitting corsets. Even at that time women were engaged in professions, such as school teaching, holding office positions, and nursing, and these costumes were from any standpoint, uncomfortable and inconvenient. Fashion compelled wage earners (Shop-keepers and dressmakers, etc.) also to be thus unsuitably dressed in imitation of ladies of leisure. The force of the word "impracticable" heard on the lips of so many critics was demonstrated when, for instance, a well-dressed young mother carrying a baby, a bag, and her trailing skirt had to be helped when boarding a train. One may form an idea of how very difficult such clothing was when, at that time, most conveyances them-selves were far from comfortable.

LUCY WEBB HAYES (1877-1881)

This new Mistress of the Executive Mansion, as it was then called, was a very good looking woman. In order to dress her hair the way she did, her features must have been regular, because during that period no one dared to have such a plain hairdo.

At that time, just before the International Paris Exhibition, fashion was really not quite settled in France. Couturiers tried to launch

modes that would be accepted, but the general styles left much to be desired.

Lucy Webb Hayes' dress in the National Museum is typical of the complicated modes of that period (fringe and ruffles). The gown by which she is to be remembered is made of a rich brocade of gold and cream colored silk and satin; (a dress that she wore at a State dinner given at the White House in honor of the Grand Duke Alexis of Russia, during his visit in the United States). It is heavily trimmed and cut in princess style, fitted closely to her figure, and has looped up puffs on the sides. The neck line is rather high (Mrs. Hayes did not like low decolletage) and her sleeves bracelet length. The skirt has a bustle and a train elaborately trimmed with ruffles.

LUCRETIA RUDOLPH GARFIELD (1881)

As we already know, the fashions of 1881 were far from artistic, and the dress Mrs. Garfield wore is a complicated affair of ruffles and bows, cut elaborately as all frocks were at that time.

It was rather difficult for the Museum to obtain the gown she wore at the inauguration of her husband because she was living at the time of the Opening of the collection of costumes and she refused to send it. She finally consented (on her deathbed) to have her inauguration ball dress packed carefully, presented to the National Museum. Made of lustrous lavender satin, the skirt with a long train trimmed with satin puffs, has several deep flounces of real lace in front. The bodice is tight fitting, high neck, and with long sleeves edged with lace frills.

Her hairdo is neatly and becomingly arranged in curls and a chignon <u>à la grecque</u> on the top of her head.

MARY ARTHUR McELROY (1881-1885)
(President Arthur's Sister)

Elegant, but simple in lines, the dress that was once worn by President Arthur's youngest sister, is really beautiful, because the rich heavy gray satin damask which it is made of is woven in a pattern of the popular morning glory flower.

Mrs. McElroy's daughters hesitated in sending a gown of their mother's to the National Museum as it was known that even during her brother's (President Arthur) term of office when she so gracefully fulfilled the duties of hostess of the White House, Mary Arthur McElroy dressed in a quiet style, either in black or in gray.

The costume in question is of a silvery tone, made with a gored skirt and a slight train. Curiously enough no bustle is apparent at the back of a skirt that hangs flatly, contrary to the mode of that period. Pearls and cut steel embroidery adorns the front panel and also the seams of the bodice and the puffy sleeves. The rather low decolletage is in the shape of a pointed sweetheart neckline finished with a ruffle of lace and a small flower bouquet.

The hairdo on the manikin is the same as represented in one of her portraits, parted in the center, and brought back in a chignon.

HIGHLIGHTS OF 1883

Fashion history was made that year with the appearance, in Paris, of the huge bustle that featured the radical change of style. The bodice of the gown was tight and buttoned in front, often finished with a tailor-made collar and "revers" and had close-fitting sleeves at the wrist with a

Bustle of 1883

white cuff like the vest. For certain occasions white ruffles adorned the waist and sleeves. As a whole, this period continued rather tailor-made as in 80-81, but the skirts often had ruffles or plaits. The drapery that went over the hips was finished with puffs held by plisses (gathers) over the atrocious bustle in the back made of crinoline.

Colors were dark red, brown, greens of all shades, and a very light navy. Yellow often trimmed a dressy gown in a sort of vest effect. But the fabrics were still limited to cashmere, alpaca, velvet, grosgrain silk. Machine-made trimmings of all descriptions, such as a soutache, braids, laces, passementerie and ribbons, flooded the market.

Lined with taffeta silk or percaline, the waist was heavily boned at every seam, and also at the two darts below the bust. It took about eight or ten short lengths of whalebone to make a waist fit closely to the figure. Trailing slightly at the back, the skirts were very long and worn over a silk or satin ruffled petticoat, and always held up by the right hand when crossing the muddy streets of that time. As for the shoes and stockings, they were not considered seriously in a woman's attire, and hosiery of cashmere cotton and wool was nearly always black. The button or laced boot was made of cloth called prunella, and kid protected the feet and ankles from the cold.

Hats were small, heavily trimmed with plumes, ribbons, or aigrettes, and the entire costume was rather feminine in appearance.

The hairdo was high and since no marcel wave had yet been invented, most women were forced to put up their hair in paper curls every night, covered by a lace or fancy bonnet. Gloves were strictly

de rigeur for all occasions.

As a whole, the fashions that came from Paris were far from smart, though adopted in America without any question about their practicability. Since the fall of the French Empire, the Parisian styles were more or less confused and the designers were trying to create original and beautiful modes that would equal those launched by Empress Eugenie before 1870. One redeeming feature of these odd styles, however, was the very remarkable rich materials, such as Liberty Stuff and handsome soft Indian tissues that made their appearance on the market, also colored printed materials of attractive designs which had a very favorable reception by the leading couturiers. It might be added that though couturiers and designers had not yet succeeded in creating artistic and beautiful modes, the general taste of the public appeared contented with the models that came from Paris and New York.

As New York was the Center of Fashions, her couturiers and designers travelled two or three times a year to Paris and London; they copied and modified the French styles for the American women. Ready-made garments were beginning to be more and more popular.

Another style item of importance was the English-cut bicycle jacket, contrasting considerably with the rather fancy jacket of previous years.

FURBELOWS OF THE LATE EIGHTIES

Designers during the years 1887-88-89, in their effort to launch new modes, exercised their ingenuity by presenting odd and original

draperies on Madame's bunchy jupon - (skirt). They also handled combinations of materials by very clever fashion tricks. But, alas! no couturiers actually departed from the rather grotesque silhouette, the same pinched-in-waist, the large hips, the bustle and plain shoulder line. Hence, notes of novelty were achieved by the varied manner of placing ruffles and trimmings, such as bows of ribbon, which contributed to the complication of dress, adopted soon after the 70's. The general effect of the gown appeared different from its predecessors which satisfied the feminine desire to appear chic and up-to-date.

The revival of handmade lace, a very happy event of these years, left the machine-made kind to be used on Summer dresses only, and on underwear or lingerie, as it was called in Paris. Silk and satin underwear, even a corset of satin, was featured for wealthy Madame's trousseau.

Dresses of too bright colors were not generally accepted for daytime wear, but an overdress of black lace was used to tone it down.

Hats favored by the entire feminine population were not large, and invariably adorned with plumes and quills; no bonnets, except for very old ladies.

Decorated with beads and a satin bow, Milady's shoes were made of plain leather.

False hair, taken as a matter of course, was worn by a great majority of the fair sex. This deprived many of the pleasure of being singled out by their wealth of golden or dark natural curls.

FRANCES FOLSOM CLEVELAND
(1886-1889) (1893-1897)

Young and pretty Mrs. Cleveland's gown is one that she wore during her husband's second administration.

It is made of pale green silk, brocaded with large pink roses, and the closely fitted bodice is encircled by a velvet belt matching the color of the roses. The wide gored skirt is without a train. The decolletage is not very low but a little off the shoulders, as it was popular for formal attire of that period. The sleeves are full and short.

Her hairdo also is typical of the early nineties - waved and arranged softly behind the ears in a knot.

CAROLINE SCOTT HARRISON
(1889-1892)

Made of soft silver gray silk, Mrs. Harrison's lovely inaugural ball dress stands out among the many costumes of this extraordinary collection. The very full skirt, gored in the latest style of the early nineties, exemplifies the marked radical change of fashion that occurred in Paris during that period of bold venture. The sleeves are not exactly puffy, but sewed in the armseye with fullness. The V-neck modestly low emphasizes Mrs. Harrison's modest taste. Beautiful real lace adorns the bodice which is finished with a point at the waistline.

The important thing, however, to remember about this first Lady's formal attire is the fact that it is of American design, the silk having been woven in an original and artistic pattern suggested by the First Lady herself, that is, a composition of forms taken from the bur-oaks of Indiana.

Her coiffure is what was called then by professional hair stylists "chignon à la Grecque." A tortoise shell pin and fancy gold comb adorn the top of her wavy hair.

MARY HARRISON MCKEE
(1892-1893)

Living with her parents, President Harrison's daughter, Mary, assumed the duties of the White House, during her mother's illness and after her death. Witty and extremely good looking, her cordial though dignified manner made her a favorite of Washington Society, but grieved by the loss of her dear mother to whom she had been so devoted, Mary McKee lived quietly with her two children for the short period she remained in the Executive Mansion.

The dress on the manikin representing her in the National Museum is the one she wore at her father's inaugural ball, and dates back to 1889 which is, of course, of the bustle period. However, the material is a rich brocaded satin and must have been of parchment color with a design of golden rod - her father's favorite flower. This fabric was probably woven especially for her. The front of the skirt is made of gold taffeta covered with cream lace. An underskirt of apple green velvet adds to the complicated wide skirt finished with a long train.

As a whole, this costume on young Mary McKee must have given her a matronly appearance, and she was so young. The decolletage is even covered with a net work of silver and amber beads similar to the trimming of the velvet sleeves.

Old gold slippers and gloves complete the costume, with a fan of the same shade.

THE GAY NINETIES

These years which people then called "depressing" and many now mention as the "gay nineties," one should indeed recall as a time of peace and wealth - an era of perfect bliss. The game of bridge which had just appeared in England was a good excuse for extra gowns to be fashioned for the gay bridge parties. Invariably wide, the skirts touched the ground all around and were always finished at the bottom with a brush braid of the same shade as the gown; it had to be replaced every now and then because it proved to be a floor and street sweeper.

But the outstanding feature of the general mode was the "godet" style, resembling stovepipes in their stiffness. These three or more folds were lined entirely with haircloth, or crinoline which was less costly. No apparent seams could be noticed on the bodice which was gracefully draped over a well-fitted boned lining of taffeta or percaline. The sleeves, leg-o-mutton, also lined with haircloth or crinoline, served to emphasize the very small waist. With the high collars and the well-feathered hats, the silhouette of "the Nineties" will long be remembered.

Fur trimming contributed largely to giving women's Winter attire a certain air of richness. Very few fur coats could be found in the stores at that time, so capes were adorned with mink, chinchilla or seal to add a note of distinction.

Materials were still limited to woolen, serge, broadcloth and cashmere. The silk variety was as follows: taffeta, grosgrain, poult de soie, surah, and pongee.

As for the colors - the greens, the browns, the blues (navy) and

violets, were the only choice for Madame or Mademoiselle. Our dyes left much to be desired, and the most beautiful colors and fabrics were the important ones. Combinations were such as a rose colored dress with a cream lace yoke, a blue sash, and a hat to match the gown (adorned with blue ostrich feathers). A parasol of blue silk, carried by a lady wearing a white dress trimmed with orange colored ribbons, was considered in good taste.

For Summer, lace and machine-made embroideries trimmed the muslin, percale, and linen frocks.

LATE NINETIES

During the late 90's feminine styles followed each other with more or less similarity, and without much exaggeration. New modes failed to display many changes in the silhouette and one could observe practically the same contour of the feminine figure from one year to the other. Glamorizing the formal attire, however, a robe de style (period gown), copied from those of well known actresses, and very recognizable in their inspiration, proved to be favored by the upper class minority.

Wide petticoats invariably worn at all times of the day (even for street wear) and evening, helped to support the ample and bulky jupon of Madame. Taffeta silk ones that caused the pleasant rustling of frou-frou (rich noise) were mostly worn by the wealthy women.

Somehow the human spirit is often reflected by la mode and certain phases of its periodical cycle influence our personality to a high degree. Dramatic and surprising, the divided skirt or the Bloomer was the most

unusual feature of this period. The "wheel," as it was called, was responsible for bicycling. This popular sport for outdoor activities revolutionized fashion to a great extent. As far back as 1894, when Mrs. Bloomer died, the bloomer or divided skirt, was already on the market. Made of rather heavy material it resembled a very wide rather short jupon stitched in the center. Reluctantly accepted, presumably on the ground that it altered women's dignity, the divided skirt retained its popularity, nevertheless.

MODES OF 1899

At the close of the 19th century la mode presented a pleasant picture, but the outstanding innovation was the production of new materials which included lovely soft and light woolens, especially the cashmeres of Indian importation. The old-fashioned pale blues and pale greens, as well as pale tints of all descriptions, were seen in this supple and charming fabric, so admirably adapted to the soft draperies and clinging lines that fashion decreed.

The styles of Spring, 1899, also featured embroidery incrustations of guipure, on taffeta as well as on the light woolens. Foulard silk gowns made with insertions of Valencienne lace, were in good taste.

For Summer, a variety of muslin "linons" (a fine batiste) and perforated tissues were seen again worn over color and elaborately trimmed with tucks and lace.

A very lovely model was a Marie Antoinette gown with a ruffled fichu, crossed over on the left side. This, made of India muslin, was

considered very fetching. The French designers were now all sending ravishing modes inspired from various periods of history, such as Marie Antoinette and the Directoire periods. Pompadour embroidery, on little vests of white satin was mentioned as "broiderie ancienne." These designs of faded tones (tones of the past) trimmed a gown very well.

Even some of the Greek draperies were revived. The décolletage was very low for formal evening wear.

An elaborate skirt made of several flounces was called etagere (shelves). The same effect was seen on the vest of the bodice opening to a point at the waistline. Hats were over-trimmed and very large - plumes, flowers, and ribbons almost covering the crown.

This era was especially remarkable because of the important place that the ready-to-wear feminine clothes took, and which revolutionized the garment industry. There were still, however, numerous dressmaking shops where the elite's clothes were made to order, copied from French models, or especially designed for individuals.

Hand-made trimmings, appreciated to their full value, gave a personal touch to the gown or a blouse, making Madame's attire appear distinctive. Furs, such as ermine and chinchilla, were used on smart velvet collarettes and capes.

The hairdo continues to be a top Chignon à la Grecque.

IDA S. McKINLEY (1897-1901)

Mrs. McKinley wore a beautiful costume at her husband's inaugural ball March 4th, 1897. Made of cream-white satin, embroidered with pearls and elaborately trimmed with real lace that gorgeous gown was designed for

her by a New York couturier. As it was the fashion then, the waist is tight-fitting, the skirt full with a short train. A remarkable feature of this lovely gown is the high neckline and the long sleeves, but contrary to the Parisian style of 1897 there is no fullness at the top of the sleeves; they are almost plain. The rest of the dress, however, is extremely "a la mode."

Mrs. McKinley wore exquisite shoes of white satin to match her gown. The real lace handkerchief and her gauze fan (with pearls) are also exhibited with the gown at the United States National Museum in Washington

1896

1896

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Mrs. McKinley wore exquisite shoes of white satin to match her gown. The real lace handkerchief and her gauze fan (with pearls) are also exhibited with the gown at the United States National Museum in Washington, D. C. It is one of the most beautiful creations of the wonderful collection of gowns on the many manikins representing the mistresses of the White House. The hairdo is rather plain, marcel waved and close to the head, showing the ears without earrings.


T.W.
1908


1908
F.d.

CHAPTER THIRTEEN

FOURTH PERIOD (Cont'd.)

Twentieth Century - Styles of 1900 - 1901 - 1903 - 1904 - 1905 - 1906 - 1907 - 1908 - 1909 - 1910 - 1911 - Transition Period - Elaborate and Eccentric Modes - Large Hats - Willow Plumes - Luxurious Furs - New Corsets - New Colors - New Shoes

THE TURN OF THE CENTURY (1900)

The marked exaggeration of the Fall modes as we begin the Twentieth Century surpasses that of previous years. It is to be a dazzling Fall and a new and elegant Winter, if we are to go by the models that have appeared in the glamorous showings of fashions in Paris and New York.

More than ever, the machine with its many and perfected attachments is a wonderful help to the dress industry. It is said - sometimes with dismay - that the modes are complicated, but they are gorgeous and the details artistically displayed on the frocks emphasize the very small waist, the graceful neckline, and the short, puffy sleeves.

Taffeta petticoats with accordion-plaited ruffles are still worn with the full skirt trailing and sweeping the ground. There is considerable interest about formal dress among both men and women. The vogue for this kind of attire accentuates the important part social events play in the life of the modern Americans, whose fabulous wealth is the talk of Europe. Leading fashion centers cater to this high class of society, and models from Paris are more and more popular.

The role of fashion nowadays is the chief concern of the couturiers

and designers, and no matter what styles cost they know that the latest fad will be accepted immediately. After all, fashion is self-expressed, and the elegance of women's dress as we enter into this new era is significant of the progressing and prosperous times in which we live. There is no remarkable change in the general style, but we note, however, that there is less hip padding and also less of a bustle.

For the majority of women, ideas on fashion are beginning to be freer and more adaptable to our ways of life; there are so many women now earning their living. There are also a number of sports open to the weaker sex. The bicycle continues in large measure, to influence the manufacture of sport clothes, which are gaining in popularity.

Embroidered and tucked shirt waists are featured, worn with black broadcloth skirts. The silks and gingham for these charming blouses are striped generally of two or even three colors.

Lace is used in profusion, especially for evening wear. The décolletage of these frocks is what the French call "risque"; it is so very low.

The wraps are fancy affairs of two materials combined in vivid colors. We are astonished at the very extraordinary color harmonies that are so much brighter than what we have been used to before the turn of the Century. It is not rare to see an evening gown of pink "poult de soie" trimmed with cream lace and having a wide bright blue belt, or a white evening gown embroidered and trimmed with yellow and worn under a blue and mauve evening wrap.

It is most interesting to compare the various modern fashions with the plain costumes of American pioneers.

THE TREND OF 1901 STYLES

Suggested by the importance of the Pan American Exposition in Buffalo, dress becomes a significant factor for women planning to attend this extraordinary affair. The opening promises to be a gorgeous and fashionable event. Encouraged by the prospect of having to wear new gowns, American women have prepared astonishing and very up-to-date wardrobes for every occasion.

The general lines of the silhouette have not been greatly altered since the turn of the Century, but the materials and trimmings are rich and beautiful. In spite of the trailing skirt still finished with the balayeuse (brush braid), the graceful line of the Spanish flounce gives Madame an air of opulence and distinction.

Parisian and New York designers have exercised unusual skill in designing models that are almost breath-taking. Trimmings such as soutache braid, are favored on the travelling coats and tailleurs (three-quarter length coats). The short Eton, a comparatively new mode, is chic, especially when made of taffeta silk. The high neckline features the afternoon frock, while a deep decolletage is observed on formal attire, for the attendance at a "Premiere" or for balls given in honor of the many foreign guests.

It is a joy to see such a wide range of varied brilliant tones on all styles of dresses. With the fame of Modern Art, colors are occasionally borrowed from the toiles (canvasses) of these artists, French and American painters. Lovely soft grays, rose-color, apple-green, and mauve, are the principal colors.


1904

An excellent machine-made imitation of Venetian point lace is favored as dress yoke trimming. Fagotting is very much a la mode, so much so that clever fagotted ribbons (machine made) may be bought by the yard and attached on the gown instead of hand made stitches.

For underwear, an overtrimmed batiste or nainsook chemise, replacing the corset cover, is an outstanding feature of this year. It is adorned with ruffles edged with torchon or imitation Valencienne lace. The ruffles serve to help out the flat-bosomed girl. A set of lingerie is composed of a pair of drawers, a chemise, and a night dress, elaborately trimmed exactly the same. For a bride, the set is often made of pongee or China silk.

Ostrich feathers, plumets, and flowers, cover Madame's moderate-sized chapeau. There is much concern now from the Society for the Prevention of Cruelty to Animals because of the many birds being killed to trim ladies' head gear.

A parasol of contrasting hues nearly always completes Madame's toilette. Umbrellas, however, have extremely long handles.

The very pointed toe shoe occasionally discloses itself when Milady holds her long skirt to go up or down a stairway.

Feather boas are in vogue.

For coat collars, furs promise to be a must for the Fall. Advanced style shows exhibit fitch, Alaska martin, mink, and mole skin, but the wealthy class will again indulge in Russian sable, ermine, and occasionally zibeline.

At last, this year's (1903) clothes are easier to select, and fascinating fashions are in the spotlight. The classic outfit, evening gowns and wraps, are decidedly adaptable to the many and varied social activities. Now that women have definitely penetrated into men's business domain, the practical point of view of dress in the usual course of women's everyday life is considered with astonishing thoughtfulness. It is especially pleasing that American designers are succeeding in reducing the superfluous details so unnecessary on our business women's clothes, whose position, however, demands stylish and up-to-date dressing.

This is a most interesting period in the life of women, with so many careers opened to them, especially in our large cities. The glittering gorgeousness of fashion creates an enthusiasm rarely witnessed among the poor and middle class working girls, who, with the help of the commercial patterns and the usual ability to sew, spend evening after evening making new clothes.

The short bolero is still a favorite, but the main characteristic seems to be the white and colored shirt waist, now called a blouse (plain and "peek-a-boo"). This style shows off admirably the type of feminine figure drawn by the celebrated artist Charles Dana Gibson. The very tight waist line, the high bustline, the full flounced skirt usually made of black broadcloth, serge, or equally smart woolen fabric, enhance Madame's silhouette and also emphasize her fantastic tilt (caused by the straight-front corset). An exaggerated pointed belt terminated with a buckle or ornament of some kind, completes the costume.

Our novel means of transportation, such as the horseless carriage and the gasoline yacht, whose progress we have been watching with great astonishment, is responsible for the new and special outfits to be worn when travelling in these queer vehicles. For instance, what we call "the duster" is a long, practical, and quite elegant coat made of "impermeable" (to protect from dust and water) material worn over a pretty dress or suit. With this "duster," fashion and necessity decree a long veil placed over the stylish broad-brimmed hat and tied securely under the chin. Thus attired, what comfort it is to drive in the country at the terrific rate of twenty or even more miles per hour!

Of an entirely different character is a plain blue serge or cheviot suit which we do enjoy wearing with a tailor-made shirt waist, high neck-line, white stiff collar, and a small black velvet bow; even a colored four-in-hand cravat of grosgrain silk ribbon is chic, though masculine looking.

"La mode est un tyrant" (fashion is a tyrant) exclaimed a French writer. But how fascinating and charming it is in its many caprices!

EDITH KERMIT CAROW ROOSEVELT (1901-1909)

Mrs. Theodore Roosevelt, the gracious mistress of the White House during the seven years of Theodore Roosevelt's administration, dressed stylishly though in conservative modes.

The gown she wore at the inauguration ball, was a gorgeous affair of robin's egg blue brocaded satin (woven in the United States) with motifs of gold thread in a design that appears like small birds. The

rather stiff manikin shows the dress to advantage, however. A bertha of real point lace adorns the low decolletage, but the bodice is quite plain otherwise. The skirt falls in graceful folds and is finished with a short train. Her jewelry consisted of a diamond necklace. It took quite a long time to persuade Mrs. Roosevelt to send her gown to be exhibited in the National Museum, and it was through her daughter, Mrs. Derby, that the gown was finally obtained.

Mrs. Roosevelt's simple hairdo impressed many American ladies who copied her style.

THE PRINCESS DRESS OF 1906

Several radical changes of style are taking place and the French designers vie with each other in the launching of new ideas. The skirts, extremely wide, replace the narrow ones which have been worn for a few years and the Eton jacket is the style that seems the most popular for Spring. For Winter, velvet was the most stylish fabric, while broadcloth came a good second for suits and separate skirts, but now serge and tweeds feature the Spring modes. Coats were often trimmed with fur, mink, or Alaska marten, or with natural seal, but a few fur coats were seen on various occasions. They were made of Hudson seal, dyed muskrat, or Persian lamb, and sometimes of grey squirrel.

Dainty white blouses of voile and marquisette trimmed with lace are seen everywhere with dark full skirts. They form a dressy outfit for various social functions. The yokes on dresses are often fagotted and quite fancy; pin tucks, and shirring trim all kinds of frocks which are

almost always made of thin woolen material, such as voile, cashmere, vayella cloth, challis, and nunsveiling.

The Princess dress that appeared in the Paris Spring openings is tight-fitting over a whale-boned waist lining and a taffeta petticoat. Underwear garments of nainsook or cotton are trimmed with lace and clusters of handmade tucks. The word "lingerie" is used to express the meaning of underthings composed of a combination of lawn, fine nainsook, or muslin, lace and embroidery; sometimes even blouses. A very popular lace is the "torchon" which is a handmade lace imported from France and Switzerland - it resembles the Cluny. The machine made embroidery called Hamburg often replaces lace which is too high priced. Irish lace and Princess lace, often trim dresses, and sometimes a whole waist is made of one of these real laces.

People who go to Europe nearly always bring back a Bertha of Dutchess or Rose Point lace to be used generally on wedding gowns.

The high boots continue to be worn by every woman; they are buttoned and made of kid or ordinary leather. They are mostly black, as are also the stockings which are either cotton, silk, lisle for Summer, and cashmere for Winter.

THE WIDE SKIRT OF 1907

The most important factor to consider at present is what one calls the foundation garment which is extremely well fitted to the body; the dress is then draped and sewed over it.

Women's clothes are made by dressmakers who charge very high prices,

sometimes as much as $25.00. Designers frequently go to Paris once or even twice a year, and bring back to America the latest and most expensive models from the select and various French fashion shows. The dresses are lined with taffeta silk; less expensive frocks have percaline foundations which are all boned in front, sides, and back, much less, however, than before the turn of the Century. Plain or knife plaited ruffles generally trim the skirt of the lining. All skirts measure approximately four or five yards around. The Princess frock remains in style.

House gowns for morning, often worn without the corset, hold an important place in Milady's wardrobe. Very smart ones are called Empire Negliges. The skirts of these informal frocks are not very wide, not much more than three yards without the ruffle, but six or seven yards with the ruffles. We quite often hear the word "wrapper" to describe these models which are made of various kinds of fabrics; for Winter,- challis, cheviot, serge, broadcloth, Vayella cloth and velvet, and for Summer, muslins, percale, flowered dimity, gingham, Crepe de Chine. Light weight materials are very popular for evening wear with satin for a change. Shantung and pongee silks are popular for daytime frocks. But for business, young girls remain faithful to the shirtwaist and separate dark skirt. An occasional fancy belt and pretty neckline relieves the monotony of this favorite attire. Brown, powder blue, white, and black are the favorite colors.

High boots, buttoned or laced, continue to be varied and quite handsome, but low shoes are gaining in popularity. Hidden by the very long skirts worn by every woman, the shoes and stockings are mostly black.

Hats are fussy affairs of velvet, felts, straw, and braided chenille hand made, trimmed with plumes, silk or velvet flowers; they are an important part of a well dressed woman.

THE VOGUE OF SEPARATE SKIRTS

The numerous models that come from Paris (in the Spring of 1908) from the various couturiers are considered sensible in their unusual simplicity.

Women's clothes are, however, extremely feminine, beautifully cut and made of soft material, in colors varying from gray, silvery grey, blues known as Nattier, Watteau, and Athenian shades to soft lovely warm browns, especially beautiful in the silk tissues. For tailor-made suits, a brown with an almost invisible grey thread woven into the material is very much in vogue, also the new green material with broken lines of black or grey. A color that was adopted right away when it appeared is a plum shade somewhat softer, however, than the tone of past years.

Plaids are about the most stylish fabric for separate skirts. They are either plaited or very full at the bottom; quite short - just above the ankle, hiding the top of the boots.

Mannish shirt waists are occasionally worn with these skirts; the sleeves are plainer but still full at the top, and long on the tailor-made blouses. Yokes are decidedly in style; tucks, and invariably lace, trim these thin material blouses.

Foulard, taffeta, pongee are favored, while organdies, muslin, and flowered material (rather old-fashioned, called "Dolly Varden" by our

greatgrandmothers) are to be worn next Summer. As a whole, materials are all very practical and offer a wide range of coloring that can be used for suitable clothes.

The in-between tailored suits made of the heavier silks, such as pongee and rajah, are more serviceable. Hats are still very large.

CHINESE SILK IN THE LIMELIGHT (1909)

Until now complicated modes have featured the many imported French models which inspired New York designers. The skirts are not full but elaborately trimmed with lace, braid, and embroidery. Young French couturiers launched new modes suggesting a revival of Empire styles (Josephine Bonaparte), but women accustomed to more intricate styles do not seem to adopt these new fashions as readily as others have in past years. Evening dresses emphasize new styles of the high-waist bodice. The very low decolletage such as it was observed at the Court of the first French Empire (which seems to be recaptured here at the various formal social functions) and the long narrow skirt with the train remain in vogue. New and chic, is a soft chiffon ruffle of a contrasting tone terminating the hemline of the skirt.

For daytime wear, the high neckline and long fitting sleeves are seen on all styles of frocks. Sometimes a certain masculine effect is rather dashing in a coat or tailleur for the busy young woman. Peacock blue, brown, and black are the colors of afternoon costumes and business outfits. Yellow, Belgian blue, cerise, and white are for formal evening wear.

For Fall and Winter, the coats will be shorter than the gown, and fur scarves, along with the enormous muff that made its appearance last Winter, will complete Madame's toilette.

The parasol, which serves a double purpose, is still in vogue for protection from both rain and sun. For formal attire, the fan is another stylish adjunct.

Milady's coiffure is the neatly marcelled hair with a small psyche under her extremely large chapeau elaborately trimmed with plumes or a profusion of various adornments.

Oxfords are occasionally worn for walking, also with sport clothes, but high buttoned kid boots keep their popularity for daytime wear.

Chinese silk is so fashionable that even wedding gowns are made of that soft tissue, replacing the classic ivory satin or lace bridal dress of the past.

HELEN HERRON TAFT (1909-1913)

Mrs. Taft, an attractive and fashionable person, dressed well in the latest Parisian "mode."

Her gown was the first one to be placed in the Smithsonian Institute as an important part of the now famous collection of dresses having been worn by the First Ladies of the White House, and she had the pleasure of seeing it on the manikin representing her. That wonderful exhibition opened during her husband's term of office as the twenty-seventh President of the United States.

The gown in question is the one Mrs. Taft wore at the Inaugural

Mrs. William H. Taft

ball. Made of white chiffon, it is beautifully hand embroidered with silk thread and rhinestones, in a golden rod design, executed by Japanese workers. The Empire style of this lovely formal attire has a moderately full skirt touching the ground all around with a rather short train. The bodice, with its very high waistline, has a square shape low decolletage. The short plain set-in sleeves are also elaborately covered with embroidery. Her hairdo appears to be the popular marcel wave coiffure.

THE WILLOW PLUME

This is to be a remarkable year (1910) for styles; the large hats, and the outstanding "tailleur" (tailor-made suit) is mostly made of blue serge. The white blouses, still called shirtwaists, add a note of distinction to Madame's severe toilette.

English tailored modes have considerably influenced the French couturiers in their creations. The tailleur jacket is more or less masculine in lines with the shoulder sloping. Some of these costumes are called Norfolk suits; an unusual and odd array of light hues for these suits (champagne, pearl grey, and even cream color) are rather elegant, but very impractical. These styles are often called in England "late Edwardian." The French models with more or less sumptuousness continue to be favored by the high class of Americans who are still going to Paris regularly in quest of new styles. There is a noticeable display of luxurious velvet frocks among the new French models. For formal wear the principal characteristic is the Empire gown worn mostly at evening functions.

Manufactured clothes are gaining in popularity, especially the suits

and coats made of beautiful English woolen fabrics.

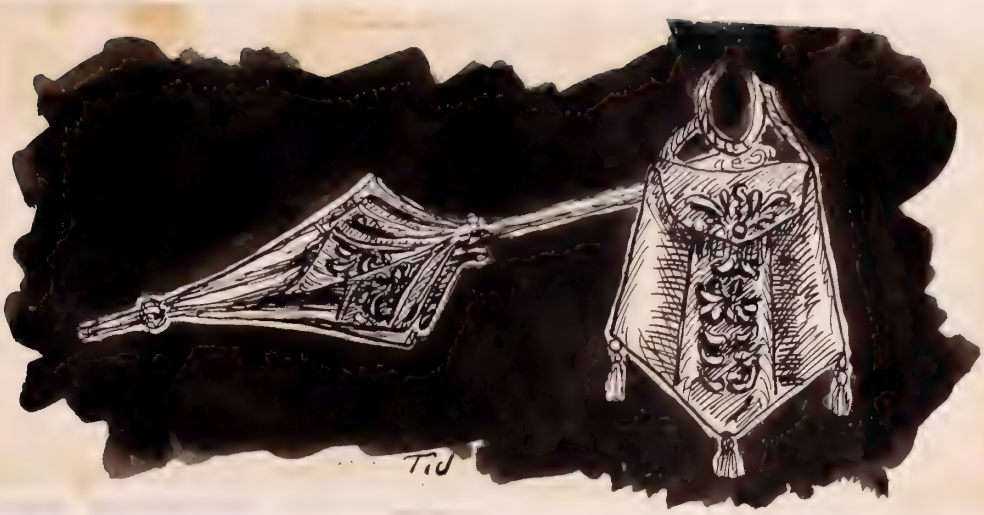
Large hats are elaborately adorned with flowers, ribbons, and feathers, among which is the willow plume, the latest innovation. The invention of this extraordinary trimming which sells for as much as $25.00 apiece, is credited to a French milliner. It seems that a Parisian modiste, remaining in his shop after closing hours, noticed the floor was practically covered with bits of ostrich feathers, evidently fallen from the plumes while being curled. He then spent the entire night tying three or even four of these stray bits to an ordinary ostrich feather, thus the "willow" plume was born and exhibited proudly on a large hat, almost covering the entire crown. Its popularity made fashion history.

Madame's coiffure is a mass of puffs perched on top of a marcel hairdo. These puffs are often bought and added to the natural hair.

As for shoes, the pumps have just appeared, made of patent leather, kid, or satin for evening wear.

1910

Willow Plume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CHAPTER FOURTEEN

1912 - The Hobble Skirt - Pointed Shoe - Large Hats - Flowers - 1913 Fashions - Eccentricity of the Modes - The Bustle and Bouffant - Embroidery Trimmings - Lace

THE HOBBLE SKIRT OF 1912

The "hobble" skirt gives the fashionable ladies a mincing gait because the ridiculous garment permits only extremely short steps, and running becomes impossible. A pretty girl waiting for a street car, and then trying to get on, causes much merriment among the men who often miss their own; frequently help is required in order to reach the platform of that important conveyance.

We are all looking forward to new modes which we hope will soon relieve us of this absurd fashion. While one realizes that present styles take quite awhile to go out and new ones are seldom accepted before six months or even a year, we are all very sure that wider skirts will be a most pleasing innovation.

The colors are not as beautiful as they were last year; the new mustard tones combined with brown is more or less monotonous. But there is a green, worn especially for evening frocks called "Epinard" (spinach) which is rather smart when the frock has a cream lace bodice top set off by American beauty colored flowers.

Short jackets (Eton style) of contrasting material from that of skirt are machine-braided. This new feature is very popular for afternoon outdoor costumes; a note of elegance is added by fur trimming.


T.J. 1913

The Textile Industry has not yet presented any material of great novelty. But there are rumors of a fabric resembling silk which is shown at present in the various exhibitions of textile - its appearance is similar to paper.

Decidedly, there is a note of beauty in the printed silks and velvets that are now featured, and women are satisfied with these elegant materials.

The conventionalized flower and leaf design on a gray, blue, or brown background is frequently observed on daytime frocks especially. A rather large dark checked woolen material is in vogue for suits, with a touch of bright color (vest, collar, and cuffs). Buttons used as a sort of decorative alluring detail are often seen on these vests. A bit of fur trimming enhances the complete street costume of Madame or Mademoiselle.

The shoes are still pointed with high heels. It is really the first time in years that the color of footwear seems important; even the stockings are not exclusively black. Hosiery occasionally comes in gray, and champagne-colored silks. With this "hobble" style of skirt, women are now conscious of the appearance of their legs.

Hats continue to be large and worn well over the forehead; there is a tilt over the right eye which is smart. The trimming consists of plumes, aigrettes, and ribbon for the smaller chapeau.

ELLEN AXSON WILSON (1913-1914)

The gown on Mrs. Wilson's manikin is made of the new fabric (chenille brocade). Sent by her daughter Margaret, it is à la mode in


M.E.J.
1913

the style of 1913; that is, a hobble skirt made of rich material. Sleeves are short and plain at the armseye. This stylish frock is also adorned with rhinestones. It is partly Princess style, fitted closely to the figure.

Pearls were beginning to be fashionable, and Mrs. Wilson's manikin shows a long string of these; it is not said whether they are real however.

Her hairdo is a set Marcel style so much worn at that time with several puffs on top of her head.

A sweeping train terminates the long skirt, which does not seem to have the slit in front that most stylish gowns had in these days because of the narrow skirts.

MODIFIED "HOBBLE"

The fashions now (1913) are at last easier to wear, more comfortable, and also more beautiful; influenced by the modern artistic movement, they are somewhat exaggerated, however.

It seems as if everyone is going to Europe. Gorgeous and elegant Parisian frocks of surah, pongee, and taffeta silks are copied by American designers, but with a variety of color harmonies.

The general cut of women's clothes has been altered in many ways, but the latest French models still show the narrow skirt - what may be rightly called "improved hobble" with a slit in the front. This new detail makes it more comfortable. It is still long, but permits greater freedom of movement than did last year's style. The bustle imitation (inspired by the 15th Century) in back of the skirt emphasizes the small

quite high waistline which almost encircles the bust with a wide belt. The 15th Century inspiration is also obvious in the neckline; it is often finished in a tailor-made style - a white collar, and a small ribbon bow. Surplice effect on the bodice is another smart innovation of this particular period, but no change seems to occur in the general cut of the sleeves which continue to be short, long, close to the arm, or often even kimona style on many afternoon dresses.

For evening wear, gowns are occasionally almost sleeveless - long narrow thin crepe-de-chine scarves, terminated by a tassel, are gracefully thrown over one's shoulders. Short jackets, elaborately trimmed with fur, will be a part of Milady's trousseau for the cold season.

Colors are limited, with practically no variety; green, gray, Belgian blue, nearly always relieved by a touch of white, generally in the form of a vest and collar, especially for daytime frocks.

CHAPTER FIFTEEN

New Modes - The War Years 1914 to 1918 - The Armistice - 1919 - Modes - Radical Styles - Paris Dictates - New Materials - New Colors - Original Trimmings.

RADICAL CHANGE OF STYLE - (1914)

The narrow skirt, which had been the most remarkable feature of 1912 and 1913, was still worn during the first part of this year. But the Fall brings in new modes that are much more comfortable and more in keeping with the present world conditions.

The most noticeable change in women's clothes is the shorter and fuller skirt (just above the boots) which is shown on practically every French model. This new innovation may be termed drastic; however, it is adopted by a large majority of women who are pleased with this unusual deviation from the general skirt styles of the past years. There are also full overskirts worn with narrower ones, and this style is considered very chic.

What is called a "jumper dress" worn over a white blouse, is smart, especially among young girls. An entirely new fad is the pocket, either on one side or on both sides of the full skirt.

The radical change on Madame's costume is, no doubt, inspired and accentuated by the occurrence of the European conflict, which influences the French couturiers in a large measure. Lace collars often adorn V-shaped neckline which remains in style.

As for the materials that are mostly in vogue, taffeta, serge,

tweeds for suits, crepe-de-chine, and for Summer,- organdie, gingham, linen, surah, pongee silks, continue to be in style. But velvet and broadcloth keep their popularity for Fall and Winter garments. There is a new fabric called artificial silk which is rather stiff resembling silk and mostly used for men's shirts. It promises to replace some of our favorite tissues, but it is far from popular at present. It is rumored that this new material is being perfected to take an important place in the textile industry.

Until now, women were satisfied with silk, cotton, linen, and wool, and they do not feel kindly towards this new fabric, which looks too much like paper. It is shown a great deal in the textile centers, and causes no end of merriment.

As early as the Spring of 1902, a suit of this odd imported fabric was worn by a stylish American girl who proudly boasted of her unusual good fortune in having such an original and chic outfit. The skirt was full, as it was worn at that time, with the jacket short and well tailored. She wore it several times on pleasant sunny days, but on one sad occasion when she was caught in the rain, not only did this lovely outfit shrink dreadfully, but it acted like paper and large pieces were torn right off from the dress. Her dismay and embarrassment left no alternative - she had to resort to a carriage to get home.

Even now (1914), improved as this new textile is, which appears occasionally on the market, woven with finer threads, it seems extremely doubtful that it could be used as lavishly as cotton or silk. With the dyes of gorgeous colors difficult to find here in the United States, while

the war lasts, there are very few new shades obvious on the new models. Khaki color, however, is in the limelight, especially for suits. There is also an abundance of black and white combinations.

Trimmings, such as lace, fagotting, and embroidery, are used profusely on all kinds of frocks. There is a note of symbolism on the many and varied motifs of embroidery, such as stars, etc., a certain Indian influence in embroidery.

Madame's chapeau is large, trimmed with plumes around the crown. An important part of her costume is the leather bag.

As a whole, despite the war in Europe, fashions are still triumphantly glamorizing American women's life in the matter of dress.

THE CLOCHE OF 1915

Europe is aflame with destruction; it is most astonishing that Paris designers are sending such lovely models during this troubled period. The cut of their styles is not radical in the general sense of this word, but there is a certain military appearance in the outdoor garment especially inspired by the conflict.

The majority of women wear their gowns short to the ankle, just above the buttoned boot. A very full overskirt remains fashionable, and the bustle effect has completely disappeared. A waistline, emphasized by a wide and soft girdle, is a feature of the season. Finished with a lace collar or chiffon ruffles, the V-neck is not too low, but extremely feminine looking. Kimona sleeves are stylish and popular. Fur collars and cuffs are the high light of the loose and full coats. As a most

practical and charming innovation, the jumper dress is gaining in popularity.

Belgian blue, a new wisteria shade, also khaki color, relieved by white ruffles or lace, are the colors for afternoon gowns. Black remains a favorite for certain occasions.

Madame's chapeau is the "cloche" trimmed very simply with a quill or a ribbon bow in the back.

Low shoes are favored by the majority of women, because of their suitability, comfort, ease, and also cheaper, due to the high cost of leather.

EDITH BOLLING WILSON (1915-1921)

This gracious First Lady of the Land was not only stately and handsome, but her clothes were stylish and chic in every detail.

The gown on her manikin is made of black velvet relieved only by green beads at the square low decolletage. It is trimmed with jet on illusion (tulle). The sleeves are short but terminated with a point hanging past the hips. The skirt is narrow as the fashion dictated during World War I. Draped from the waist, the train is also narrow and not very long. It is said that this dress was among the formal gowns of her trousseau; she wore it in Paris at several social functions when she accompanied her husband, President Wilson, on his famous trip to the European continent. Her hair is dressed in a mass of beautiful curls.

THE 1916 SILHOUETTE

In Europe the war continues with no sign of peace, and we are still a neutral country, nevertheless, styles are being imported from


1919
M.E.S.

Paris. The American designers, just back from the Paris openings, expressed their astonishment and dismay; they were puzzled as to what they were going to accept of all these apparently impractical styles of the Second Empire which had obviously influenced the French couturiers. These fashions could hardly fit into our modern American life. The wide-spread skirts seemed almost unwearable and the picturesque Empress Eugenie silhouette of 1860 appeared absolutely out of place in our present mode of living. But after taking these French models home, the American couturiers realized that the fashions of 1916, though designed from the Second Empire, adapt themselves beautifully to the American ways of life, as the hoop is gracefully placed between the hips and the knee, thus allowing the usual freedom of movement necessary to various activities. It is said that these extremely wide skirts with the "bouffant" effect take as much as 15 yards of material as compared to the five and six yards of a few years ago.

This drastic change of feminine fashion influenced the New York couturiers after it reached our shores. They skilfully modified these fashions for American needs, though the main lines of all models remain entirely Parisian in effect. Our soft, easy to drape textiles are instrumental in the adaptation of these French modes, and even with plaits, shirring, and bouffants, there is still an appearance of straight line in the feminine silhouette. The sleeve styles vary - they are short and long; the neckline V-shape or square, and some are very low.

A very happy event of 1916 in the Paris world of fashions is the return of Madame Paquin as the director of that old and famous house of

styles. Not only is she an exceptional designer of feminine attire, but it is said that she also combines with that artistic and business ability the qualities of beauty and charm.

It is rumored that these general modes may remain such as they are until the end of the war, and that date, of course, is problematical. But the French woman, busy with her numerous war problems, wears the same tailor-made clothes, what is generally called "tailleur." Eton jackets seem to be a favorite for Summer fashions.

CHEMISE ROBES OF 1918

Among the new evening dresses from Paris in the Spring of 1918 is the 12th Century tunic which influenced evening gowns as well as those of the less formal occasions. However, there exists a vast difference in the effect of the informal and the formal women's attire.

For evening wear a narrow, somewhat clinging, slip of satin or metallic cloth over which is draped a transparent and much wider overdress. It is almost always made of thin fabric and is sometimes quite voluminous. The slip is cut like a chemise; the decolletage is low, while the sleeves are long and ample like the Moyen Age style.

The whole effect of such an evening gown is quite remarkable in its beauty. Doucet presents his fashion in a most unique manner - an underslip fitted like a corselet, with a short skirt of soft gold tissue. The undulating movement of the body is really more graceful when it is observed under the transparent chemise overdress. There are chemise gowns of rare lace, the lace having been dyed soft shades of rose, cloudy

gray, or pale blue. Those marvelous creations are worn over slim underslips of steel silver or gold tissue. A brilliant note of color is produced by a sash, either of Chinese blue taffeta or of Chinese red brocaded silk. Wide ribbons are often used with one end trailing at the back panel. This effect adds to the elegance of the short train.

THE PANIER STYLE

A great variety of models are still coming from Paris this Fall (1918), and the established fashion of the Panier is admitted by all stylish women. At times it appears rather simple, yet it is also occasionally exaggerated, especially on evening gowns for young women. After wearing straight lines for such a long period, one is relieved with this significant change in the skirt style. Bouffants of all kinds feature the general style of the gown. Flounces are also favored in the variety of their mode - as many as five of these, varied in their width and style, adorn the ankle-length skirts quite elaborately. These skirts are called short, but in Paris they are barely above the ankle.

The sleeves are worn short, long, and elbow length, and are close, fitting nicely into the arm hole. The long ones are often rather wide at the bottom and lined with a different colored silk.

With the natural waistline, a bodice is occasionally somewhat blousy, being slightly raised when hip bouffants feature the skirt styles. The bodice is cut very low, especially in the back, for evening wear. It seems quite astonishing that women should expose so much of their skin. The effect of a certain wrinkled fullness above the waistline at the front

is very popular. For daytime wear, the neckline is rather high, sometimes finished with a small bow for a tailor-made masculine effect.

As a whole, the gowns are more or less complicated with the paniers and bouffants on the hips, then the full skirt over a close fitting under-skirt generally of a shade lighter than the dress. The jackets, knee-length or below the larger part of the hips, are tailor-made with a collar and revers; pockets are conspicuous by the flap that completes them.

The fabrics are still beautiful in their variety of new shades. The silks, Chippendale foulard, Paulette satin, Tricot silks (Jersey) are worn at all times, it seems; black velvet remains a favorite, however.

An overdress for evening wear is made of tulle or Paulette chiffon, both of which are thin and delicate tissues. Gloveskin, duvetyn, and Kitten's-ear crepe are extremely popular for formal occasions, especially in a Panier effect. Black velvet, so flattering to the figure, is also used for evening frocks. As for trimmings, feathers are employed, not always ostrich but also pheasant and chicken feathers dyed in the various colors of the gowns. They are chic.

A bodice, designed of flowers and joined to a black skirt on which red and purple bells fall from a girdle of one kind of flowers, is the smart creation of one French designer. The colors, launched by another couturier, are mostly purple, green, gold, rose, and bright red.

The furs, either worn as a trimming or for practical purposes, are caracul and ermine. The usual Kolinsky, grey squirrel, and opossum still remain in vogue. Queer combinations of certain fabrics, like linen trimmed with bits of fur, are occasionally seen at various stylish places on the Cote d'Azur, France.

Printed in beautiful Persian and Indian designs, panne velvet is extremely popular. Blue seems to be replaced by red and bright green, but the red is ruby shade. There is still a great deal of black and white used by some designers, while others feature a bluish shade of gray and use black with red or beige.

Different designers show various modes of paniers. Some are merely a graceful sort of "bouffants," while others are voluminous. The latter are called "Le Diamant Noir." With this large panier the skirt is a bit longer in front and back than on the sides.

A striking model seen in New York, was a black frock trimmed with a red called "Jour de Gloire." It is hard to define the exact meaning of this name. A certain Russian influence (the war is still going on) may be observed in some of those new models imported from Paris. These very furry frocks are really overtrimmed with that black fur called "Moscow." Even monkey fur seems a favorite on many of the styles of Fall garments.

Hats are of every description, but becomingly designed for every shape of face, mushroom brim, or a tailored chapeau, which is extremely simply in line, quite often entirely without trimming.

The shoe is not a serious problem since the pump with high heels and buckle is worn on all occasions, but the Oxford low shoe still keeps its popularity and vogue for shopping and daytime wear.


T.J.
1922

CHAPTER SIXTEEN

FOURTH PERIOD (Cont'd.)

1920 Readjustment Period - 1921 - 1922 - 1923 - Prosperity - Bright Coloring - Wealth of Beautiful Materials and Furs - New Era on Clothes - New Fabrics in Vogue.

THE TWO SILHOUETTES OF 1920

Among the remarkable styles of this season, organdie and serge serve to create two distinct kinds of silhouette, one slender, the other one "bouffant," but the slim silhouette is rather new. The side effect of bows and panels remain in favor, also accordeon plaited ruffles on skirts and at the neck. As for the neckline, it varies very little, either batteau or V-shape rather low, but mostly round. Collars are occasionally high, and often rolled over, but nearly always elaborately trimmed.

A number of stylish dresses of tulle, net, lace,are transparent, and for a "robe d'interieur" (afternoon dress) a light colored tulle adorned with small silver flowers, around the neck and on the sash, is an example. Trimmings are odd, and embroidery is everywhere on the gowns and blouses which continue to be fashionable. Many blouses are made of thin white fabric, handkerchief linen, marquisette and muslin. They are nearly always overtrimmed with ruffles, lace and tucks. An overblouse worn with a knife plaited or plain skirt, is long, about seven inches below the waist line, and the hem of these overblouses is more or less fancy. We find that embroidery motifs are mostly of Persian influence. Fringe and flat ribbon flowers trim daytime and evening gowns. There are

many styles of sleeves, long, puffy, and short, elbow length, finished with ruffles.

Winter furs are not at all popular, the high and rolled over collar on the cloth coats making fur unnecessary. Fall modes may possibly bring new innovations in the line of outdoor garments, but fur pieces are not as chic as they have been at certain times in the past years.

As a whole, there are many clever fashion schemes, though women's elaborate dress is extremely artistic in character. The many color harmonies, mostly complementary, are varied and numerous in their unusual arrangements, but black remains a favorite, relieved with artistic embroidered motifs of antique inspiration. Sunset hues are often combined with blue as the main color, also with dark and light contrasts.

This is actually a readjustment year - it is really the first time since the Armistice that women can depart from the conservative and practical ways of the war years. Cosmetics are used profusely. With night life, dancing and travel, the fair sex becomes daring, and every phase of la mode appears exaggerated - even posture (with the short skirt) in fashion. Odd movements of the figure are noticeable. An influence of importance is the cinema (movie). Young girls especially, often take their inspiration from a favorite actress.

In the limelight this year is the permanent wave appearing in the United States. American women rejoice in this new method of curling their hair - that coiffure is supposed to remain in place almost a year. Introduced in London by Charles Nesler about the turn of the Century, the machine for permanent waving, was not used before the war. However, this

hairdo is extremely expensive, at present.

Hats are large and medium size, worn almost over the eyes and with a veil; trimmings are not elaborate but ribbon remains the favorite.

Shoes are low with a pointed toe and high French heels, made of kid with or without buckles, but the high buttoned shoe has not entirely disappeared from the market.

ROBE DE STYLE OF 1921

Again and again, historic influence of the French modes is felt, although it is more or less difficult to tell at a glance just what has been borrowed from these historic period costumes.

There is an evening dress called Robe de Styles which is a creation launched by one of the designers. The bodice recalls the Italian Renaissance period finished with a lace Bertha. This unusual gown is apparently gaining in vogue, especially for formal occasions.

For evening wear, the natural waistline seems to prevail, sometimes almost imitating the Empire style. The girdleless long gown, moulded to the figure, is decidedly "Moyen Age" inspiration. The superb glamorous effect of the 17th Century Venetian influence is also noticeable on gowns worn on festive occasions only, but the drapery is decidedly of Egyptian inspiration. Of Oriental influence the bright colors, especially in the embroidery motifs, are inspired from a variety of exquisite Persian and Chinese designs.

Borrowed from the East the colors are gay and beautiful. Pansy purple is favored as a popular tone, while Oxford gray, black (for coats

especially), brown, beige, red (used moderately only) lead for the fall outfit. Green velvet, and metal brocade frocks are excellent features, also georgette crepe in bright blues and amber for formal occasions. A startling combination is a tailored frock of brilliant yellow velvet fitted with a sort of monk hood cape that may cover the entire head.

The furs are nutria, leopard, skunk, chinchilla, Persian lamb, and kolinsky. Large collars of bear fur called "Labrador" on the evening velvet cloaks are the latest must.

FLORENCE KLING HARDING (1921-1923)

As mentioned in the fashion journal of 1921, the Pan-American Fair was such an important event that many ladies of social standing found it an unusual opportunity to prepare a wardrobe in the latest style.

Mrs. Harding's dress in the National Museum is one that she wore at a special entertainment in her honor, in the Pan-American Building. Fashioned with a short skirt, which emphasizes the new mode of that odd period, it is draped to show her white satin slippers adorned with rhinestone buckles, evidently to match the elaborate pearl and rhinestone embroidery of her gown. Ornamented similarily, is the low square decolletage. Curiously enough the embroidery pattern is just pretty, apparently meaningless, no symbol of any kind seems obvious, contrary to the garniture of so many other gowns in the collection at the Smithsonian Institute. The front skirt panel is a continuation of the bodice, and of course beltless. Hanging separately from the waist is the train covered with black silk net.

A very unique styled evening wrap of peacock blue tone, trimmed with gold motifs was sent along later, and a feather collar so much a la mode at that time.

THE SLIM LINE OF 1922

The year of 1922 may be considered a period of decidedly radical changes, and looking over the new styles, one sees that the main feature is the long slim line of the smooth and slender silhouette with the belt line almost at the hips. The high close-fitting collar is shown again on many of the Parisian models. The tailor-made suit has a straight line jacket over a one-piece frock of the same material. It is quite often of velour de laine (woolen velvet), or another kind of woolen cloth called wool cotelé (a sort of striped material) but the popular gabardine is favored for outdoor garments. These charming and elegant frocks are quite often trimmed with the expensive chinchilla or zibeline.

A great deal of fine silk tissues are displayed on the manufactured day and evening frocks, and a marked tendency for extravagance, luxury, and frivolity, emphasizes this particular period of American prosperity. There are costly metal fabrics of gold and silver threads, subtle light and flimsy and as easy to drape as crepe de chine. A thin artificial tissue, soft and of unusual beauty, resembling silk, has appeared on the market, but silk of all descriptions remains the favorite among American women. Silk jersey was a popular material for suits this past Summer, worn with white voile or marquisette blouses elaborately trimmed with real filet lace. The outfit proved to be a most satisfactory travelling costume. Woolen

fabrics that are like brocades, and corduroys also make up in beautiful three-piece frocks. For the blouse type of jacket, the fur band garniture is Russian in appearance; this may be sable or chinchilla.

Fashions are comfortable and clothes comparatively easy to pack for travel. Ready made gowns and suits are expensive and many women either have their dresses made or often make them at home with the aid of commercial patterns. Some skirts are narrow, others rather full and often plaited; they are not quite ankle length, about eight inches from the ground. The box plait is revived on many of the stylish frocks. The neckline is still low, V-shape, square, and occasionally bateau, which seems to be a favorite style. Long and set in, the sleeves are without gathering in the armseye. They are occasionally finished with a cuff. There is a flare below the elbow, often gorgeously embroidered like the bodice. Even the style of the sleeve called "Bishop" may be observed on some of these late models.

Hats resemble the cloche worn well over the forehead, with little or no trimming, but Aigrettes are fashionable on the chapeaux, made of felt or velvet. Large ones are trimmed with plumes, or with gorgeous Autumn leaves or fruits, often called Della Robbia hats.

High boots are fast disappearing to be replaced by the low pump, and low fancy shoes which are gaining in popularity. The style of this new footwear varies very little, mostly black and tan Oxfords for everyday wear; the pumps are black patent leather or suede with high or Cuban heel.

GAY PARTIES OF 1923 PARIS OPENINGS

We are told that the fashion shows in Paris for Summer styles were gay evening functions, where fans and cooling drinks were offered to the astonished guests as the sumptuous modes were exhibited during the warm evenings.

The silhouette remains tube-like with the skirt full and above ankle length; no appearance of waist line whatsoever. What Paris called the "Tubeline" is a straight foundation for many of these very charming frocks. The low girdle is just a band of the material or a narrow gold galloon. Sometimes decorative embroidery features these low belts.

There are also some ostrich feather trimmings and much less embroidery this season, but beautiful in their designs. These embroidered motifs appear to be inspired from Byzantine and Persian decorations. The neckline varies in many different styles, but the "bateau neck" remains in favor on the new models. As for the sleeves, they are long, often finished with an elaborate cuff. Bands of fur lead as a trimming on all parts of the gown. There are also many metal fabrics even for daytime wear. Tassels of silver and gold appear on coats and gowns.

In this fashion world of 1923, Paris designs frocks that resemble cloaks and wraps that look like dresses.

Velvet, chiffon velvet, wool velvet, tulle, all kinds of silk, Georgette crepe, Crepe de Chine, Brocades, are the materials in vogue for Fall and Winter. The year 1923 may boast of taking the prize in the many colors that have been observed on imported models and gowns designed and manufactured in New York. While Royal Blue predominates, the red and

orange include henna, toast, rust, brick, cinnamon, brown and leather. The blues take in Sorrento, navy, Egyptian, and tile, and for paler colors, we have a wide range of mauve, wisteria, orchid, and perriwinkle. Beige and green are passe, but they have not entirely disappeared.


T.J.
1928

CHAPTER SEVENTEEN

FOURTH PERIOD (Cont'd.)

Change of Silhouette - 1924 to 1931 - Wealth of Trimmings - Embroidery and Beading - Egyptian Influence - Excavation in Egypt - New Kind of Jewelry Called Costume Jewelry.

The smartness of the slender silhouette is especially emphasized in the fashion shows of imported frocks of 1924 - the chemise lines and the draperies for the various styles of tunic so fashionable at present, fail to widen the skirts which still remain narrow.

Archeologists who have been extremely interested lately in the many treasures discovered from the tomb of King Tutankh-Amen, are the cause of the extraordinary Egyptian influence noticeable on the modes designed in Paris at present, and the new French models are beautiful and original, though rather severe in lines. Besides the wool "tailleur masculin" (mannish suit), we notice many are made of satin relieved by a frilled blouse of white satin. Accordion plaited jabots are smart with one of those plain frocks, also with the Kasha cloth ensembles. The sweater blouses embroidered in Egyptian and Indian designs, are especially chic. There is a stunning type of evening gown cut on the Moyen Age lines, often made of velvet or shimmering silk, closely fitted to the figure, and finished with a lace flounce at the bottom of the skirt. For both daytime and evening wear, the square neckline is replacing the bateau, but a high collar is often worn with the "tailleur." The sleeves continue to be set in, long and plain, occasionally finished with a white cuff, but evening

frocks remain sleeveless. A feature of many new styles from Paris designers emphasizes embroidery (Egyptian motifs) on black background. But in New York the leading couturiers and manufacturers adopting these fashions, take liberties in the color arrangements for their own models with changes on the variety of trimming and details.

A special style of 1924 is the smart neglige designed for the leisure hours of Madame. Appropriate at all times of the day, from breakfast to the informal dinner, and even to bed time, this style of dress is designed and made of crepe de Chine, antique cashmere, even cotton, with a shiny silky finish. These lounging robes are sometimes quilted, embroidered, or trimmed with fringe, occasionally tailor-made, adorned with braid or binding of a contrasting shade. The sleeves of these house dresses resemble the large "Moyen Age" style.

The colors are practically the same as last year except for a new coffee shade often combined with white; beige, and sand color, are observed here and there.

Hats are small and may easily be traced to the "cloches" disguised, however, by clever fashion artifices. Influenced by the Directoire period styles it is original and chic, as it is gracefully perched on Madame's head hiding the short hair coiffure still very much "a la mode." Larger chapeaux are trimmed with flowers placed in a tailor-made fashion on the crown. A smart innovation is an embroidered monogram on a ribbon around the crown of a rather high hat. The cockade of ribbon is often seen on these irregular brim chapeaux. Short hair coiffure favored by stylish women is composed of a mass of curls, the permanent wave having gained in

vogue, even among the working class of American women.

Shoes do not vary considerably - for daytime wear Oxfords remain in style, while pumps (of different kinds of leather) are worn on festive occasions. Satin shoes are chic with a silver buckle and high heels. The short dress necessitates the silk stockings which all women are now wearing.

GRACE GOODHUE COOLIDGE (1923-1929)

The beautiful gown on the manikin representing the charming Mrs. Coolidge at the National Museum in Washington is a unique but beautiful American Beauty colored chiffon velvet dress.

The cut of this rich frock is identical with the boyish appearance of the 1923-1924 modes: a straight-line effect is featured in every part of the dress. It is sleeveless, with a V-line decolletage; not too low, however. The skirt has three flounces, and remains quite short in front. The long and narrow train looks as if it were suspended from the shoulders, separately from the gown. Velvet pumps, with a less pointed toe than generally worn at that time, complete the costume of this First Lady of the Land.

Mrs. Coolidge's coiffure, dressed neatly, may have been the new permanent or a marcel wave.

SLEEVELESS DAY FROCKS OF 1925

No "headline" change in fashion has occurred at the early Spring opening in Paris. There are, however, slight details on frocks that are still cut on the same main lines of 1924, the silhouette remaining

straight and boyish, the skirt very short and very full, the neck V-shape or round. It is rather with a dismal anticipation that one realizes the marked influence of modern art on women's clothes - the skirt, for instance, cut in sections and sewed up again in odd ways; the waistline hidden with the straight bodice attached to a mass of ruffles; skirts full and overtrimmed. In a word, this display of complicated and elaborate affairs called "frocks a la mode" is disappointing. There are, however, certain innovations such as "jupe culotte" for sport costume introduced by a few great designers. Also evening dresses are graceful and adorned with draperies of rich flowery lames.

Many of the new stylish gowns, day or evening, are sleeveless and with low decolletage, sometimes trimmed with fringe, but nearly always lavishly embroidered with beads, etc. The one-sided effect for the train is rather astonishing, but details on practically the same straight-line frocks are numerous and clever. The flare on all skirts is low with no appearance of a normal waist line.

Interesting tones emphasize blues;- crow blue, and navy; the browns,- cinnamon, caramel, ginger, burned bread, etc., and the "purplish" color called violine, replacing black which is trying its best to disappear from Milady's wardrobe. The reds from the sealing wax to wine color are also favored. Green runs from Nile to Myrtle, including "lettuce," "spinach," etc. Ensembles in pastel colors, such as rose, pink, mauve, pale green, flax blue, occasionally white, and the new green called billiard green, are made of silk, tailored with long narrow sleeves.

The thin fabrics are still in vogue, being used in a very large quantity; silk, chiffon, voile, marquisettes, woolens, and rayon, which is replacing silk in many of the new frocks; it is soft and satisfactory material dyed in gorgeous hues.

Hats are practically the same as those of the previous season, covering the head as far as the eyes, and all shaped similarly.

Shoes vary considerably, but are cut on about the same lines - pointed toe, buckles, and high heels. Not only are these pretty shoes made of all kinds of leather for daytime wear, but satin footwear completes an evening formal "toilette."

UNINTERESTING YEAR OF 1926

The silhouette of September of this year remains practically the same as in the Spring, and a great many coat dresses are still very much in vogue. Frocks of dark background crepe-de-Chine with white or a very light shade polka dots from large to small, quite often embroidered, feature Fall modes of afternoon dresses. But the main characteristic of this year seems to be the continuation of the flat boyish silhouette, concealing the graceful feminine figure.

An outstanding mode of the fall is the very short skirt that lends itself to a rather original effect of fullness on the sides, with the belt very low, imitating the "Moyen Age" costume. The neckline is a low V-shape, while the sleeves, plain at the top, are wide and full at the wrist, often finished with a narrow cuff or lined with a contrasting colored silk. Capes are worn on all occasions, especially when the gown

is made of thin fabric. Also, short velvet jackets trimmed with fur collars are worn on festive occasions.

Embroidery is the keynote of adornment with the colored touch of contrasted harmony. These motifs are done by hand with coarse silk or wool. No fine stitches characterize this new kind of peasant trimming composed of definite designs of fruit or flowers in their natural hues. The sleeves are quite often the only part of the gown thus embroidered elaborately. Fringe appears on several of the French models.

White is a favorite tone of the season, occasionally relieved by a fancy-colored girdle. There is also that new shade called "zeppelin" sort of bluish gray.

The chapeau, still called "cloche," is a toque of velvet and panne velvet in dark hues; it is trimmed with contrasting color material. A special style of hats is called "Gigolo." We almost regret the lovely crinoline hats and cowboy type brim hats made of fine straw of the past summer.

As for shoes, no new mode appears. The pump with a buckle or a bow, features the dressy footwear of the season.

THE ARTIFICIAL FABRIC YEAR (1927)

The outstanding and most interesting characteristic of the new Fall and Winter modes, is the appearance of exquisite artificial fabrics. Printed in artistic but rather small designs, the velvets are intriguing; often combined with silk or satin crepes, they are used for both formal and daytime frocks. The transparent velvets, the brocaded chiffon, and the lames, are all flexible tissues of great beauty and softness. The

imported collection of models offers unlimited choice among these easy-to-drape tissues. There is also no end to the variety of woolen materials suitable for daytime wear; some have a lustrous surface resembling broadcloth, though much thinner. These exquisite fabrics are especially adapted for ensembles. Other woolen textiles look like some of the old fashioned covert cloth in their woven patterns often flecked with white, especially adapted for sport wear. For the blouse worn with the fashionable "tailleur," the most luxurious fabrics are used; this glamorizes a feminine outfit to a high degree. All these very exciting lames, satins, etc. show the influence (though vaguely) of the romantic period of 1830 in France.

Fluttering, full and short skirts feature the straight line silhouette which seems to remain in vogue. We still occasionally observe the one-sided effect on frocks; the sleeve is set in, long and plain, and tailor made. There is a marked variety in the style of the neckline which is bateau, V-shaped, or pointed on the left side.

Definitely, this is the year of the pajamas; indeed, this costume is considered elegant. The numerous styles that were introduced at the recent fashion shows, offer a still wider selection to women who have already appeared at the various beaches and resorts in this style of attire. Now we have this useful costume for Madame's boudoir, and even for morning wear in the intimacy of her drawing room while reading the best seller or writing yesterday's diary. It is made of crepe de Chine, silk, jersey, plain or trimmed. This kind of pajamas differs vastly from the plain sleeping garment of the past years. Soft and charming,

the style which is especially chic and feminine, occupies an important place in Madame's wardrobe. An enthusiastic acceptance of this mode has caused some of our designers to object, fearing that women's dress might possibly become masculine or even standardized.

Hats are plain, occasionally made of the same material as the ensemble coat; very little trimming or none at all.

Silver and gold shoes are still worn evenings. But the disappearance of very high heels is surprising.

SAMENESS OF STYLE

During the beginning of this year (1929) women were asking designers what might be new in store for "la mode" forecast. This was almost a sign that a radical change of silhouette might have been predicted, and not too far in the future. But, as the seasons follow one another, the outlook for a dissolution of the present general style seems hardly probable; in fact, no great change is even slightly indicated. The basic line remains boyish and straight and practically the same as in 1928 except for a few additions of details or adornment, which, in many cases, glamorize considerably the 1929 costume, giving the mode an appearance at least of novelty.

Considering first the sport clothes that have kept the same lines as they were at the Fall opening of 1928, there are three definite schemes: One piece dress, the jumper short skirt, and jackets of various lengths. Generally speaking, the one outstanding change in dress seems to be a narrow belt placed higher in the waist. Of Persian inspiration, a flaring skirt on a tight fitting body was featured in the recent fashion

shows. Symmetrically long at both sides with or without the back panel, the skirt with an uneven hemline continues to be an interesting mode of the Winter 1929. The neckline is most attractive in its varied and numerous styles. It is pointed in front, often finished with a cravat tied with a bow on the left shoulder. For evening wear it is extremely low.

Again Egyptian influence is rather striking - this time in the general cut of some of the most glamorous evening gowns observed at an unusually chic Winter style show. These beautiful gowns had the popular long back panel. The marked variety of sleeve lengths and fullness is most interesting - they are full at the elbow, other times at the wrist. Sleeveless gowns are seen everywhere.

The new frocks made of charming and original prints are exciting in their unique and fascinating designs. Silks or Georgette crepes replacing the chiffons have large motifs of vague decorative designs or conventionalized flowers in artistic and beautiful hues; complementary and contrasted harmonies are to be noticed. The silver lame still holds its own for formal wear. Lace is used as well as large open mesh net and tulle which the Parisian couturiers are featuring on their recent evening models. In the field of materials, the trend continues for crepe satin, transparent velvet (embroidered with spangles), broche taffetas and moire.

Although colors are gorgeous, black still leads as the practical basic tone of the season. Other fashionable hues are grayish greens, absinthe and tilleul. Pumpkin yellow is noticeably gaining in popularity, but there is a long range of pale hues somewhat off the white - these are pink, pale nasturtiums and violine. The blues are midnight, sapphire,

but beige is also a good shade for evening. One often sees a blouse of peach pink worn with the popular black skirt. Red is favored for both day and evening wear; chic and attractive, is a red coat trimmed with Astrakan fur.

An important feature of the Winter coat, is the big fur collar which is kept open almost to the waistline, exposing the throat and neck of the wearer. The V neckline of the frock is extremely low, and the coat is held in place by Mademoiselle's dainty gloved right hand. With an extremely short skirt, very thin silk underwear, low shoes and no rubbers or overshoes, she only pretends to be warmly dressed. The furs are Astrakan, Persian lamb, oppossum, seal, and fitch.

Hats are more or less alluring in their still popular cloche type. Practically without trimming, Madame's chapeau is made of various kinds of material for the South or French Riviera, but felt remains very much a la mode. It is to be noticed that the right ear is absolutely couverte (covered); for this style of tilt the coiffure must be arranged with special care.

Shoes do not seem to offer much variety, but one has a long range of beautiful low shoes to choose from. The pumps keep in style. The most remarkable feature of women's footwear is the total absence of overshoes, no matter how cold and stormy the weather. A very unfortunate and sad reality is the large number of beautiful young girls that fill our sanitariums. It seems as if everyone has a cold that sometimes can be cured, other times proves fatal. The very thin silky underwear, the noticeable rarity of woolens, the silk stockings, and the absence of rubbers, may be the cause of this deplorable state of affairs.

LOU HENRY HOOVER (1929-1933)

The fashions of that time were more or less complicated in the matter of draperies and folds. Mrs. Hoover's dress is without trimming of any kind - embroidery or lace. It is made of ice-green, easy to drape lovely satin with emphasis on pointed overskirt flounces, a cowl shaped decolletage, cape sleeves. The blouse effect of the bodice almost covers the narrow cord belt. The very full skirt is finished with a short round train.

Mrs. Hoover's dignified appearance added to the beauty of a Greek inspired dress. She wore no jewelry. Her hairdo appears to be a marcel wave neatly set almost covering the ears.

CHANGE OF COLORS AND DETAILS

In the matter of style this is definitely not a very important year (1930) principally because of the strong wave of economy forced upon the large majority of women whose income is considerably reduced by the Depression which has apparently affected the world of fashion. It is, therefore, interesting to note that practically no drastic change of lines seems even apparent for the coming of the new season. Efforts to launch modes in 1930 with absolutely radical lines have been unsuccessful, because of purses flattened by the Depression. Although beautiful materials and trimmings of all description continue to appear in New York and other American cities, designers are trying vainly to revolutionize details and adjuncts on the new clothes.

However, the materials are priced considerably lower, and it is with real joy that one sees the avalanche of cheaper, ready-to-wear

women's clothes in all sizes and in such a wonderful array of colors. Even Parisian styles emphasize the same main lines of the neck, the short skirt, and sad but true, the same straight boyish silhouette.

In spite of their similarity of styles, the 1930 frocks are well designed, well cut, and artistically put together, so that their general appearance is the last word in beauty.

Black, which has been a basic color for sometime, is occasionally relieved by embroidered motifs of new bright hues. There are several chic innovations, however, that are launched at the various fashion shows, such as an enveloping scarf, so large as to give the impression of an evening wrap.

The suits are elegantly fashioned of serge, woolen velour and camel's hair. Many of the modish coats have collars of the same material. Fur coats are not as numerous as last year, but they are made of practically the same fur as in 1929 - dyed muskrat, Persian lamb, seal, oppossum, and Hudson seal.

Clothes are so inexpensive that interest seems to grow as time passes. Everyone, even those of moderate means are able at last to renew their wardrobe. Of course, a certain number of women are wearing the same outfit season after season, waiting, as it were, for the launching of new lines which may soon come to revolutionize that flat boyish silhouette - a substitute would undoubtedly be favorably accepted.

Hats are small and untrimmed, hence, the reason so many millinery shops had to close their doors. It is interesting to watch the various French and American designers trying, as it were, to launch new lines.

Shoes have also suffered a serious setback by the extremely

limited new stock.

Various high lights from Paris are welcome, especially in the exclusive shops where the American designers use them cleverly to give their expensive frocks a certain appearance of novelty in the modes of 1930. The appeal must not be confined to the color, or fabric only, however.


H.E.J.
1931

CHAPTER EIGHTEEN

FOURTH PERIOD (Cont'd)

Drastic Change of Silhouette - Silhouette of 1931 - 1932 - 1933
Mrs. Roosevelt 1934 - Furs - Glamorous Styles - The New Color
Stratosphere - Long Skirts - Natural Waistline - The Zipper

HIGH LIGHTS OF 1931

The complete change of fashion is decidedly startling and splashing; in fact, it is in a way, most astonishing. The new gowns, so well molded around the body, make one realize that women's figure is again the concern of the moment, and what a joy to see one's clothes stay in place! No more of those loose draperies! But it does take awhile to get accustomed to this new silhouette, replacing the boyish effect of the flat chest, short skirt, and low girdles. In Paris, they say that these styles have turned young again with all the vivid colors used so profusely. It is a relief to know that the exaggerated modes of the "passe" frocks have entirely disappeared, and that the new styles emphasize at least the more feminine and graceful lines. But to wear these new clothes successfully requires reflection and even serious thinking; luckily, however, everyone seems to react happily to the absolute authority, "la mode." The latter does, in large measure, emphasize the beauty and charm of Madame's or Mademoiselle's figure, which is an important factor in the lives of so many people. This new style is really more dignified.

In 1931, the main characteristics of the fashions are the raised natural waist-line with the skirt longer and not quite so full. Also to be selected simultaneously in this period of remarkable transition is the

short bolero, with long and short sleeves. The closed-in neckline is featured on a number of new models, although one still may observe occasional V-necks and round ones draped in soft folds.

Current events and our mode of living contribute, in large measure, to influence various modifications in women's dresses. Many separate skirts are worn with blouses, some with long sleeves resembling men's shirts, a costume of great economy, comfortable and most satisfactory during this trying time of depression. Tailor-made suits of tweeds and heavy woolen materials are stylish and very much in favor for shopping and daytime wear.

Contrast seems to be the keynote of fashion, and black, very dark brown, and blue top coats are worn with a white or light-colored frock for various occasions. These coats are long and trimmed with fur collars for the Fall. The furs used are fitch, seal, Persian lamb, opossum, gray squirrel, and muskrat.

The high light of the season is a dress that buttons all the way from the neck to the hem. A certain elegance is attained with the dozen or more buttons glittering in silver or jewels as the principal ornamentation.

Colors range from black, brown, navy blue, to green, and a variety of reds, such as "tomato" and "lobster" which are popular, while the Chinese tones have inspired combinations never used on women's clothes before.

There is a striking note of gorgeousness in the variety of materials, but silk is fast disappearing from a market that seems to be flooded with artificial textiles dyed and printed in beautiful and varied shades and designs. Cotton, wool, and linen continue to be used but with certain

restraint, inasmuch as rayon crepe is the popular fabric of 1931.

Hats are very plain with practically no trimming.

Shoes are black, tan, gray, red, and blue; gold and silver for evening wear. There is the new style of low shoe with cut out designs over the toes. The lizard skin is featured in footwear and has gained remarkable popularity.

Even the use of cosmetics joined the remarkable transition of styles in their complete transformation. Moderation is the last word and once more women appear more natural with less rouge and less lipstick. No more eyebrows plucked to the exaggerated line of the previous decade. Also gone are the green and deep crimson fingernails in this year of 1931. The main object of women in general seems to be simply the keen and legitimate desire of appearing beautiful with Nature's gifts. However, cosmetics are still used, but just enough to enhance the charm and beauty of women.

DEPRESSION YEAR OF 1932

Economy appears to be in the limelight just at present, but stylish clothes are so low-priced that with the American women's proverbial ingenuity and good taste the fair sex can keep on looking up-to-date and well dressed, especially with our wonderful new fabrics, dyed in gorgeous tones which produce wonderful effects. Pure silk and 100% wool still remain on the market, however.

Last year's clothes may be easily made over with the help of commercial patterns; one may also add that the 1932 artistic silhouette contributes greatly to glamorize Madame's home creations.

It is pleasing to realize that there are very few of those exaggerated and rich toilettes, even among those wealthy who have succeeded in saving from "the crash" their huge fortune of the prosperity era. Women appear charming and beautiful in simple clothes that replace the showy attire of a few years ago. The American feminine population has at last ceased to affect an air of complacency. A certain sameness of style may be obvious, but the slim line is not monotonous. Varied arrangements of color and odd trimmings are used even on plain everyday frocks; there is symmetry in the placing of buttons, bands, or even pin tucks which are stitched in design clusters - padded embroidery is new and chic.

The number of stout girls has greatly diminished. Even the short woman appears taller and slimmer with the kind of clothes designed for all types of figure. New York couturiers have achieved great success in their practical and beautiful creations (partly copied from Parisian models). In spite of the low cost of living, and not only because of the depression,

but primarily because everyone is more or less conscious of keeping her "line," as it is called, and is watching the scales with much concern. Hollywood stars may possibly be influencing our young feminine population. Never in the history of fashion have women appeared more graceful and better dressed even though clothes are cheaper than at any other time.

We notice, with joy, the wave of kindness and generosity in wealthy women who so gladly give away their clothes to their less fortunate sisters, replacing their wardrobe as often as a new wrinkle appears on the latest frock.

One feature of la mode remains astonishing and is deplored by our conservative society. The year 1933's latest innovation is the masculine attire recently worn by women who have daringly appeared in trouser suits - even the collar and four-in-hand tie completing this new outfit which surpasses Mrs. Bloomer's of the "gay nineties." The question is whether it is just a passing notion or a permanent fashion to be accepted and followed by the majority of women. It may have been designed from a practical impulse, but it is said that the well known cinema actress, Marlene Dietrich, is responsible for this new masculine mode. Whatever may be the reason, fashion commentators do not seem to take this fad too seriously.

FASHION AND FABRICS OF 1934

A glamorous array of new materials has appeared to amaze the fashion world and this year the high lights of la mode are brighter than they have ever been since the war; they suggest the grandeur of 1900 when luxury and extravagance marked the turn of the Century. The satins, the silks, the velvets, the moires, are extraordinary, and even the woolens have gold and silver threads woven into these modern fabrics. The velvets are often changeable in tones.

The sensation these textile exhibitions caused may be easily imagined when one realizes the depression which has obliged so many women to economize on their wardrobe. It seems as if we had formed the habit of a certain amount of simplicity in our dress. All this splendor shown at this time by the Paris and New York couturiers is certainly astonishing. Their models are made with new stiff glistening materials, among which are lots of failles and taffetas. They certainly succeeded in creating surprises with their newly discovered and strange tissues never used before 1934. Acetate and rayon are the favorite materials especially among the manufactured dresses. One rejoices to find that these charming ready-made frocks are comparatively low priced, within the means of every woman's purse.

There is also a certain amount of pure silk generally used for evening gowns; they are not soft but are glowing in the odd manner of their weave. As for stiffness and richness, no fabric can quite equal the lames, that have swept the market. Especially suitable for formal frocks, gold and silver are interwoven with the blues, the browns, and the black; they almost

recall the splendor of the Renaissance period. Indeed the cut and styles of 1934 are more or less influenced by the costumes of bygone days. Intriguing and formal, la mode of 1934 achieves magnificent, as well as original effects. It is dramatic and very often classic in its graceful slim lines. Inspired from the 1880 fashions, the bustle and draperies, though fantastic and picturesque, are here, but considerably modified, especially the hoop. There is a new Princess style dress that emphasizes the slim silhouette worn at formal social events; it is favored by young and middle aged women, and the natural waistline is emphasized by the "plisse" or "bouffant" effect of the hip line. Also, we see the Greek silhouette which is beautiful in the shimmering satin of this Season.

Skirts everywhere are long and full, narrow ones having disappeared entirely. For festive and formal occasions the gowns have a very long train, and the decolletage is much lower in the back than in the front. A new draped neckline is smart - it reminds one of the neckline of the 13th Century, so different is it from the style worn during the past years. For daytime wear the one-piece dress has style, beauty, and elegance, while the suit made of many kinds of wool tweeds is especially favored with the lovely blouse of silk or satin.

In the realm of color, black comes first, then beautiful shades of orange, reds and browns. The browns are rich tones based on "feuilles d'automne" (Autumn leaves), and vary considerably in color values though inclined to be rather dark. But the newest and most popular color is the lovely tone of violet blue called "stratosphere", decidedly unique in its various shades.

The furs are mostly seal. Seal is elegant in its brown, black, and natural color. Astrakan and beaver, used lavishly for trimming the short jacket, rather loose in the back, suggest the popularity of fur trimming. All shoulders are padded.

Capes are still very much in vogue, sometimes stiffened and flying off behind, though rather heavy. These are called parachute capes; a fantastic style, especially when they are padded as some of our couturiers have designed.

Hats are both large and small - a small one called "Hussard" is plain, practically without trimming, made of felt, velvet, and woolen cloth to match the suit.

Shoes are gold and silver for evening; for daytime formal there is a variety of kid, leopard, or alligator and lizard, and satin dyed to match the gown. Occasionally they are trimmed with different kinds of leather. They appear odd in their various shapes and designs. Oxfords continue to be worn, especially for sports wear, always with Cuban or low heels, inspired from Britain.

THE ZIPPER

This year's styles (1938) are composed of astonishing contradictions. The diversity of lines on the gowns and suits designed by the great couturiers of Paris and New York, offer unlimited advantage to the majority of women anxious to appear at their best at all times of day and evening. The waistline may be as one prefers, high or low. The skirts are wide or narrow, some are full in front and tied with a bow of ribbon passed through a casing holding the gathers of a pretty skirt called "Dirndl." The novelty of the belt is also to be noticed, occasionally made with cut-out designs of soft leather, it adds considerably to the chic of these graceful skirts. The sweater and the bolero are smart and very chic, especially for the college girl. A certain kind of front drapery on the new models reminds one of the year 1912 when skirts were narrow and opened at the hem to show the dainty feet of the wearer.

Variety in the style of coats is featured by the many off-jackets this year, full and short, knee lenghts, similar to the Chinese kimona which is seen everywhere. The top coat such as Queen Elizabeth wears is made of plaid tweed which is about the most popular material used for all kinds of cloaks. Many coats are very full in the back with the belt at the waistline and with collars extending almost to the girdle, but the smart youthful reefer and Polo coats remain definitely the favorites among the college feminine group whose costume for the various sport outings is not complete without one of those charming creations with the Paris touch. Another innovation worth mentioning is the patch pocket placed on the side of the skirt.

Women's clothes are so easy to wear with the Zipper that has apparently replaced the old-fashioned hooks and eyes - (such a saving of time!) This comparatively new and useful fastener dates as far back as 1893 when it appeared among the mechanical inventions exhibited at the Columbian Exposition of 1893 in Chicago. Whitcomb L. Judson, the real inventor, unfortunately had to give up his venture, because no machine could be perfected to manufacture the zipper at a reasonable speed, and a great deal of money was squandered in numerous attempts to invent a satisfactory machine. Finally, it was put on the market in 1923, and the credit may go to the Swedish engineer, Gideon Sunback, for both - the perfect fastener and the machine to make it. Its general acceptance on women's clothes is only of recent date when Madame Schiaparelli, well known designer, conceived the idea of using the zipper on her models. French couturiers are most enthusiastic in their praise of such a marvelous invention. The reason for this enthusiasm about such a detail is legitimate, as the zipper is used everywhere and on almost everything.

A marked influence of the Second Empire and also of the Marie-Antoinette period with their numerous bows and lace trimmings, is a feature of this year which is decidedly a lace era. Not only is lace used in profusion on all parts of a frock, but its motif is often cut out (appliqued) artistically in various ways on the bodice or on the skirt of the gown. The general style of the sleeves is also noticeably varied - they are full, plain, long, or short, and nearly always have a little pad at the shoulder.

It is comparatively easy to be up-to-date at all functions now.

Even in the matter of colors, there are the severe effects of black and white, and the vivid hues of Spring flowery designs on white or black background. The "tailleur" (tailor-made suit), so much in vogue, is relieved by exquisite blouses of pastel shades; some are trimmed with lace, while others, more practical, are made of linen and surah silk in various tones. "LA MODE EST UN TRYAN" (fashion is a tyrant), but it brings pleasure and deceives no one. For daytime dresses, the trend is of plaid, woven in complementary tones such as red and greens, etc. Frocks have yokes, fastened in the back, buttoned or zipped.

Exciting and surprising combinations of color offer flattering and charming effects, for example: a flame red velveteen or tilleul yellow skirt and a blouse of blue silk jersey with an all over design of the same red. A decided complementary scheme of colors is a popular combination for 1938. Strong contrast is even combined with the three primary colors (red, blue, and yellow), forming triad motifs on white, gray, or black background. For evening, misty blue and frothy pink are fashionable. New and queer colors are fascinating, and, if artistically arranged, produce miraculous effects.

Considering the wealth of choice offered one, it is interesting to note that there is a sameness of waist-line on French models, the Directoire line raising the bust very high, thus giving the figure an appearance of length and slenderness. This seems to be the latest innovation of our important designers.

It seems as though the "cloche" has entirely disappeared; the present mode of the chapeau being a draped chiffon turban, or, for

festive occasions, a picture hat trimmed with ostrich plumes.

Shoes are brown, blue and black; Oxford and pumps with straps or a large leather bow. The stockings are silk in many shades of beige, pottery-tan, and toast color.

To the joy of many, it is rumored that in the near future dramatic fashion shows may be seen in Television, which is being perfected at present. It is to be hoped that we shall not be too long waiting for treats of that kind.

CHAPTER NINETEEN

1939 - The War in Europe - 1940 - 1941 - 1942 - 1943- 1944
The Frozen Silhouette - War Production Board - Fashion and Style During the War - No Importation of French Models - New York Leads in the Fashion World - Eleanor Roosevelt - Importance of Adjuncts and Details on Clothes - Americans in France - Blue, White, and Red - The Wide Skirts.

INFLUENCE OF THE WORLD FAIRS (1939)

The fashions that are transmitted here by radio from Paris emphasize a very straight silhouette, so straight that no derriere (deep curve) is prominent as it was at the previous years' fashion shows. It seems as if one had to practice a special manner of walking gracefully with that rather picturesque line. A certain stiffness would hardly be in harmony with the soft, beautiful and rich fabrics, and the lovely furs that give Madame's 1939 attire a decided appearance of refinement.

The princess and beltless gowns with the kick plait at the bottom, the high collar, the silk or satin petticoat, are noticeable features of this year's modes. The manipulation of our modern fabric is remarkably skillful on the 1939 collections. We have those exquisite rayons, lovely acetates, soft chiffon-like bembergs, and wrinkled velvets of artificial silk woven in such a way as to give the charming effect of changeable bright hues. Odd combinations glorify the simple line of formal and casual clothes. Fascinating results are obtained with black combined with red or other bright hues for all occasions.

With the extraordinary advent of the two World Fairs (New York and San Francisco), la mode gives us charming effects inspired from various sources.

There is a certain influence of the old Russian regime, a Cossack touch especially on jackets. Large flat fur revers adorn the tweed coats, and apparently no bushy variety of furs is quite as smart.

The ravishing models, recently presented by the Parisian Salons de Couture, and received here with enthusiasm, are partly copied with original details and artistically manufactured by our American designers who intend them to be within the means of practically every class of society. One may add, with pride, that nowhere in the world do we find such glamorous creations in the sports fashions. With our wide range of cleverly woven mixtures of wool, or wool and rayon, these out-of-door garments are typically American.

The popularity of the cocktail hour replacing the tea party, influences women's informal attire. It seems as if an extraordinary freedom of dress characterized the general trend at various social functions. This attitude may possibly be caused by the frequent attendance of American people at hotels and restaurants before or after the theatre.

THE WAR (1939)

These are unstable worried days which are influencing the fashion world. Changes are rather few, especially radical ones. The neckline, the waist line, and the skirt length, remain practically the same. However, the sleeves seem to be changing a little in the manner of their setting in the armhole. They are fuller at the top and stiffened a bit, rather short above the elbow for day and evening wear. Jacket sleeves are long and narrow at the wrist. Practically all dresses have hip line length jackets.

There is a certain Spanish influence especially in the trimmings such as Metador braid and pompons. Padded embroidery features many formal frocks. A rich appearing fabric used for day and evening is satin crepe.

Black continues to be the first color, but stormy gray and vivid red are popular; some neutralized hues seem to remain in vogue, but the color harmony prevailing is decidedly a dominant scheme. Sometimes, as many as five and six tones can be observed in one outfit. An example of this would be a dark brown hat, a suit of brown and orange tweed, a blouse champagne color, beige hosiery, and tan shoes. Certain details give fashion a decided note of delicate beauty.

Flowery materials such as silk, rayon, and bemberg are on light and dark backgrounds, and even then flowers or figures are composed of dominant shades. Colored linen, chambray, sheer muslin, and gingham, were worn a great deal last Summer. Silk is beginning to disappear, and rayon, bemberg, and acetate are more popular, even in the most select shops. There is a new textile called du Pont Rayon Jersey, easy to drape in graceful folds on the bodice.

Buttons and buckles keep their popularity, and pockets are often seen, even on afternoon gowns. Skirts are not too wide, rarely exceeding 70 or 72 inches, and the length remains below the knee for daytime wear. Coats are long, close fitting, full at the bottom or in sports styles. For Winter the furs are seal, Persian lamb, Japanese mink, Canadian mink, dyed muskrat, dyed squirrel and, latest, Mouton, which has just appeared on the market. Fox for neck pieces with suits is a must, though a rather expensive one. We occasionally see a small muff in the form of a bag that serves two purposes.

Hats are still worn down on the forehead almost covering the right eye. As for shoes, pumps of various colors, also in gold and silver, are still "a la mode" for dressy occasions. Oxfordsare worn with suits for general informal affairs, and for shopping.

The majority of American women are experimenting with new styles of coiffures, less curls and longer hair which are most becoming to the younger set.

1940

Even though it is Winter, white is the most stylish color of this season. There is no drastic change in the general style, nothing comes from Paris, the gay old city of style, of art, and of pleasure. The war in Europe has deprived us of fashion, but this great abundance of white flannel, white cotton, white lace - all this white and so few vivid colors, in a way seems symbolic - a kind of half mourning, one could say, expressed by Americans who are generally so sympathetic to France.

In New York, American designers are working hard to launch original, elegant new fashions. The skirts are short; in fact, very short, sometimes showing the knee. One may occasionally observe a riot of colors against black for sports wear, and for evening a white or a lamé waist with a long full black velvet skirt; for formal and dinner, blouses are richly embroidered. The coats remain practically the same as in 1939, even in 1938 for that matter. Once in a while a novel idea may astonish the feminine world,- for instance, a white quilted Petrushka coat bound in green felt and lined with red flannel. This odd coat may be worn over a one-piece ski suit of gray or black gabardine. Sweaters and skirts, often plaited, are worn after the ski jaunt. Skirts are sometimes ankle

length, slit in front to show the leg. These "Fireside" skirts are made of flannel, plaid or plain colors, red, white, and blue - this last combination in a way might be a symbol of our strong and peaceful country. We still have the delightful Dirndl skirt, casual and formal. This important part of Madame's or rather Mademoiselle's (it is so youthful) costume is entirely American. It is made of various materials which are easily gathered, and rather soft, falling in flattering full effect, very short, as much as seventeen to eighteen inches from the ground.

There is the Pinafore dress, sleeveless even for everyday wear. For evening cotton dresses are worn, for dinner wide trousered pajamas (jupe-culotte) made of floral prints brilliant in their many colors, are very much "a la mode." A noticeable feature of the Summer of 1940 will be the shawl worn instead of the usual evening coat. One may observe in the early fashion shows the parasol which is here again to match the dainty cotton dress.

Eccentricities in outfits often reveal themselves in jewels or sequins used for trimmings on the collar of a loose sealskin coat, then there is the smart thin fur of American broadtail made into a coat with a pleated skirt all around. Short coats of sable emphasize the luxury that characterizes this year's American styles. Strange to say, a turban or a wool cap often knitted with long trailing ends that tie or tangle around Madame or Mademoiselle's throat, are worn with those coats. Then again, cotton stockings and gloves of vivid colors are worn with the fur coat. Leopard, Persian lamb, and black fox, are the furs of 1940. What has happened lately in the line of fur trimming is the cravat, the jabot,


1951

and the bag. Fur is seen everywhere on almost every part of Madame's attire, such as a belt or peplum. The fur hat holds its own, as also does the small muff.

With the war on in Europe and no importations, no one can really predict what the future has in store for women's attire. No one seems to say much in forecasting new fashions and we are anxious to see what our couturiers will launch at their independent openings of 1941. A few models displayed at early fashion shows have revealed astonishing novelties such as tailored or casual dresses made of lame, handknit dresses and corduroy in quantity. The future styles, it appears, may be designed in the United States, as New York may possibly become the mecca of the fashion world and replace Paris. There are a great many beautiful details on gown trimmings - embroidery, buckles and buttons, original and smart in the way they are placed on the dresses; they contribute so much in giving a 1940 frock a note of distinction and novelty in spite of the sameness of the general silhouette and cut of the gown. With an unlimited variety of gorgeous fabrics, dyed in the newest color, the American couturiers follow certain influences, among which is the recent Persian art exhibition in New York. Materials are celanese and rayon jersey, chambray, and some silk tissues, also the cool bemberg sheer.

In the realm of color harmony, South American influence still reveals itself. For instance, an acid green shawl decorated with bright pink roses, will be worn with a water-melon pink wool frock, and a cap trimmed with gold and green paillettes (spangles). Colors, such as poison green, sea green, lacquer red and turquoise, predominate. The

names of those tones are reminiscent of 1830 - romantic period in France. We now have Sleeping blue, Argentine blue, Shocking pink, Tropical pink, etc.

Hats are quite often made or trimmed with fur, or again crocheted in dark cherry or other colored wool or white cashmere for sports wear. Enormous brims are to be a la mode for the Spring.

Shoes with low heels are still a popular feature for the Winter. There is the novelty of the open toe shoe made of soft material and of various colors. A favorite footwear is the well fitted small black doeskin low shoe. A moderately low heel for walking is characteristic of the casual outfit.

ANNA ELEANOR ROOSEVELT (1933-1945)

The formal classic soft peach color satin gown Mrs. Franklin D. Roosevelt wore at the Inaugural Ball of 1940 (the President's third term), is a stylish and very handsome costume.

Cut on the bias, the full circular skirt is extremely wide and finished with a train. It is a typically 1940 fashionable gown, with a pointed bodice, beltless, fitted closely to the figure. A moderately low decolletage is in the form of a sweetheart shape (new at that time), finished with a beautiful pearl garniture. The short sleeves are slightly gathered at the armseye.

This First Lady of the Land followed the same note of patriotism that others before her had expressed by having American designers and couturiers plan the numerous gowns for the various activities of that remarkable period. She chose the National colors of her beloved country,

a white formal dress, two blue ones, a red one which was later called Eleanor red. All of her frocks were artistically fashioned and of the latest style. Eleanor red resembled a rich lacquer tone which was worn a great deal during 1940, although the 1940 color was white even for Winter. It is to be remembered that no vivid hues marked that memorable year as in 1939, except, of course, red, white and blue.

MEMORABLE YEAR OF 1943

The styles are similar to those of 1941 and 1942, without drastic change of silhouette (frozen by the War Production Board). A wonderful array of new colors and new designs on the various rayon and cotton prints, however, create an illusion of novelty in the 1943 modes.

On the grounds that material must be kept for the war effort, this freezing of the feminine silhouette is actually saving the situation for the American designers who cannot depend on Paris for new ideas, radical changes and new lines. This extraordinary dictate from Washington is obeyed with docility by the women of the United States as a manifestation of patriotism.

With this national regulation of la mode, clever fashion tricks play an important part in the designing of the year's frocks. For example: the kick plait gives the skirts an appearance of width, while the silhouette remains the decided cigarette type; the beauty of the new gowns is enhanced by the variety of its details and combination of tones.

There is very little one can say in the matter of styles, only that the new fabrics replacing silk are quite satisfactory; latest among these being kasha, also, that the new tones inspired by present world

conditions are the chief concern of New York designers. There is a deep rich brown shade resembling tobacco favored for suits and daytime dresses; green is more for sports clothes. Formal attire is not de rigueur because women going out with men in uniform use more freedom in the choice of their dress for evening; therefore, gowns worn at social functions are short, very long, or mid-calf. As a whole, clothes for the courageous American women can be extremely charming and decorative despite the many restrictions imposed by the present external circumstances. Artistically cut and well fitted tailor-made suits (clothes are made to please the men) retaining their elegance are especially significant of this particular time. Worn at practically all social functions, very sensible and chic, a suit-dress is presented in classic lines, elaborately adorned with buckles, buttons of silver or gold inspired from the military costume of war years. Quality in fabric is the last word in women's attire. A noticeably slight droop of the shoulders is about the most conspicuous change in the new jackets. Lighter to wear and easy to slip on, these new jackets delight women. Gorgeous blouses of pastel shades made of shantung are smart, worn with a tweed or gabardine skirt.

Stunning hats of various shapes are made of every kind of material from cotton, hemp, to a straw made of cellophane, and even from raffia. Tailored or fancy, with or without a veil, the chapeau is worn even after five o'clock. At certain social functions after this hour, it seems to be de rigueur.

Shoes with high heels are not common, because of the essential need for women to be comfortable in their numerous war time activities. Hence, the reason also that slacks are in the limelight at all times of the day.

Gloves, which are mostly fabric, are white or of the color of the outfit.

END OF WAR 1945

We find that fashion has not yet changed dramatically. The War Production Board is still holding to its unusual decree (the freezing of the feminine silhouette). That decision has kept the skirt short and not too wide - of course, the most important factor of the War period was the saving of material. But now a change would be welcome.

So far, however, American women manage to dress very well in spite of the same main lines as those of an up-to-date costume in 1944. While waiting patiently for a different silhouette, American designers have achieved wonderful results. A certain diversity of details, a considerable variety of new tones and textiles contribute largely to create appearances of novelty on the gowns of Fall and Winter 1945.

We are asking ourselves, will Paris regain her place in the fashion world, or will New York lead? This is the question, but it is rumored that the French couturiers are extremely busy, working hard to regain their place by creating entirely new designs, a radical change which would probably revolutionize the entire fashion industry. Let us wait and see what the end of 1945 and the beginning of 1946 will bring in La Mode.

New York designers have launched fascinating and ravishing modes for Fall and Winter in their recent openings. Their collection of dresses, coats, furs, shoes, and hats, were outstanding in a large variety of textiles, colors and trimmings.

The diagonal or one-sided effect on all styles of frocks is chic and elegant, and so is the lovely peplum on the slim softly moulded skirt.

Well manipulated folds in cascade on the skirt offer an appealing variety of accent on almost any kind of dress, formal or casual. There is limitless diversity of trimmings such as pailletes, beads, glittering jewels, exquisite in their odd shapes of birds, stars, etc. These gleaming motifs on the gown (placed on one side only) have a rather unique distinction, especially at this time. The star is a symbol of our great and powerful country. It is so pleasing to recall the French saying of 1917 when we joined the war! "The sky looked dark, but the stars appeared to brighten the atmosphere." And then, stars and stars were embroidered on their models, as it is today; symbols of that kind on dark or black formal crepe gowns give Madame's appearance a note of originality. Emphasis on the small waist and broad shoulders still persists, while the length of the skirt may be slightly longer - not enough, however, to call it a remarkable change.

The decolletage for formal gowns is deep, square or round. For daytime, it remains much the same as last year - V-neckline, occasionally round, or sweetheart shape; high, close to the throat line, with a slit in front, it has ~~the~~ style and distinction. White collars are still fashionable; neat and practical, they are made of various materials. A great deal of black is worn for both casual and formal wear.

The dress sleeve is bracelet length, while what is called the barrel sleeve is quite often observed here and there. There is very little change, however, in the cut of the sleeves, elegantly styled they are often loose under the arm.

In the realm of textiles, wool, thin and heavy is featured. It

seems as if one could find, easily enough, all kinds of beautiful wool fabrics. Simple cocktail or plain afternoon dresses are made of jersey, relieved by a wide fancy belt, of scarlet or of Chinese red heavy silk, adorned with sparkling metal beads or gold buckle. These frocks are chic, warm and practical. The unusual and gorgeous belts are reminiscent of the 14th Century wide jeweled girdles.

The long range of lovely colors adding an accent of beauty to the new modes are royal magenta, nut brown, claret, purple, and sapphire blue. These fascinating tones are used profusely by our stylish couturiers and manufacturers. In the matter of fabrics, we have rayon crepe, some bemberg for evening wear, fleece, jersey, and again jersey, which seems to remain popular for all occasions.

Furs are exquisite and breath-taking in their numerous variety: Nutria, platinum muskrat, Alaska seal, and platinum mink. There are even very chic coats of dyed champagne ermine adorned with Chinese red; they are not full length but are collarless and with huge bouffant sleeves. The belt on the fur coats is of a lighter or darker shade of the same fur, and seldom of the same color. Small fur hats (worn with a decided front tilt) to match the coats are featured to complete Madame's or Mademoiselle's costume.

The sports wear coats of heavy rough tweed are useful and chic; these are belted and beautifully lined.

Interesting and practical, the shoes are extremely comfortable. For formal or dressy occasions, suede is the first material to be used. The perforated shoe is here again, and the lower heel keeps its popularity.

Oxfords, with low heels remain the favorite footwear for business and casual social functions.

Fascinating small bags made of leather match the casual daytime frock. Often adorned with a monogram, initialed, or a personal emblem, they were designed and inspired from the Second Empire "pouch" of Empress Eugenie.

After a close analysis of the Fall and Winter modes, we conclude that the magnificent showing of New York, 1945, Fall and Winter modes are richer, designed with more freedom, and as a whole are more perfectly balanced in regard to fabric, colors, and line. It is too soon after the war to expect more than what we have been fortunate enough to receive from American designers who are still handicapped by the War Production Board decree which has not yet been removed.

This year closes the chapter of the sad war years, when American women preferred to demonstrate their patriotism by almost forgetting about clothes. Their general problems were indeed far too important for them to realize the monotony of their silhouette.

CHAPTER TWENTY

FOURTH PERIOD (Cont'd.)

The Post War Years - 1946 - 1947 - New Look - 1948 - Mrs. Truman - 1949. Radical Changes in Fashion - New Colors - Fabrics and their Importance.

1946

There are already new modes from Paris, but at present New York still leads in the fashion world with a wide range of new lines. Skirts are fuller and slightly longer, some are draped gracefully on one side and there are godets, but not the large ones of 1893.

Skirts show a marked variety of ampleur (fullness), some being pleated and others gathered. Circular skirts are trying their best to re-appear. French couturiers are sending models with extremely wide skirts. Worn with these, the sweater knitted in fancy stitches, is very much a la mode, especially among the younger group. Bodices have darts, and sleeves are short, long, ruffled, or pushed up. We note several artistic necklines, among which are the V, the bateau, and the cowl. This latter seems to eclipse the V and even the U that has such a distinctive quality. The long, buttoned front opening on casual frocks keeps its popularity, and the silhouette is accentuated by Dirndl, princess, or barrel hip skirts - even the bustle.

The beauty of 1946 fashions is emphasized by the graceful and perfect harmony of the four main points (neckline, waistline, skirt and sleeve) on the new frocks which contribute in giving the silhouette an original and an outstanding quality of style not observed for years.

Fabrics, trimmings, colors, are exciting and beautiful. The range in color is almost limitless and includes lovely shades of lilac, lavender, aquamarine, peacock blue, sky blue, seagull gray, honey, beige, butter yellow, sun yellow, saffron yellow, and even canary. There are also cyclamen and tangerine, but the three new young tones are persimmon, grass green and classical gray. Also to be noticed among the new styles is a wide choice of stripes and lovely plaids. Black has not disappeared entirely but it has lost most of its war-year popularity. There are new and original color arrangements, including the adoption of the national triad of red-white-and blue, and complementary color schemes are featured on many of the new gowns.

We are pleased to see again large and small collars of white lace; they are smart and a decided deviation from previous years. But one of the gayest and most charming fashions is that of the wide fancy belt made of felt, artistically cut and trimmed with buttons or laced with ribbon, imitating the girdle of the European peasant costume.

Varied in their gorgeousness, we now have gabardines, corduroys, taffetas, soft rayon crepes and jerseys, satins, linens, cottons, and the exquisite chiffon-like bemberg. Then, the wool jerseys and the tweeds are outstanding in their color combination. The soft new materials are so beautifully dyed (fast colors easy to launder) and planned with such unusual artistic sense that one does not miss the pure silk, somehow. Their designs are polka dots, large and small, flowers and leaves, stripes, conventionalized fruits and plants of all sorts, even animals and country scenes in pleasing arrangements of tones in definite and odd motifs on light and dark backgrounds. New fabrics made of plastic and

dyed in bright colors are used mostly for raincoats. These garments are quite original and cheerful -- so different from the raincoats of the past when black and gray exclusively were the stormy day colors.

The many post-war cloak styles have odd names, such as coachman's coat, shepherd's coat, redingote, and the cape coat. The yoke collar is especially featured on these full and stylish garments. For the casual coat of Madame and Mademoiselle black still seems quite a la mode, while the slim fitted jacket and the bolero are smart and coat dresses are quite the must of the season. These are especially practical for traveling.

Hats are turbans gracefully draped and made of soft materials, such as net, chiffon, and jersey in pale tones. Peaked high on Madame's head, they are clasped with a brilliant or bright jeweled ornament. Some designers from Paris and New York, however, trim their charming turbans with a large bow of a contrasting shade of ribbon with streamers or folds falling down the back. The French tailored beret is captivating, worn far back on the head, and so, also, is the pill-box chapeau. Occasionally we observe, but not too often, the large felt hat, so becoming to oval-shaped faces.

Shoes are fascinating in their novel modes. Suede is the most popular leather. Heels are not much higher, but they are smaller for evening wear, although a certain freedom about footwear style is to be noticed, such as sandals and practically no heels for daytime wear. As we have said, shoes for all occasions show a large variety of style, but the open toe, the open heel, and the strap and fancy designs noticeably prevail.

Furs lend their eloquence to the Winter outfit. Made in a style that leaves nothing to be desired, the blended muskrat, the mink, the very supple beaver, are all featured in simple casual lines, shorter than in past seasons and full, with large sleeves and practically no collar. Some, on the other hand, have hoods.

1947 - "THE NEW LOOK"

This year marks the disappearance of the refined but monotonous dignity of the war years. An obvious expression of gaiety and lavishness appears on women's clothes. Although fashion changes (especially radical, entirely new lines) generally take a certain length of time to be really accepted and worn by the majority of our American population, what we call the "New Look" has been adopted without the usual delay.

The main feature of this striking style deviation is the wide and longer skirt. Christian Dior, Parisian designer, certainly revolutionized the trend of la mode. His latest creation which covers the legs, pinching the waist, and changing the entire silhouette, has produced a sensation characterized by rather joyful enthusiasm.

Fresh and original new lines may be observed in practically all models in New York style shows. The neck is high for daytime wear, also very low and called the "plunging neckline." Sleeves are short, often raglan style, with much less padding; the waist is small and slightly raised in a sort of Renaissance fashion, beautifully emphasizing the bust curves.

Even the colors are more gay and especially significant of that

The New Look
1947

happiness resulting from the termination of the depressing war years. Black, gray, violet are almost disappearing from Madame's wardrobe; the blues, the lovely browns, and the reds being worn by women of all ages. These bright hues are favored for the whole or part of costumes, for day and evening social activities, and even for business. For casual occasions, we find gorgeous and long ranges of vivid tones, especially flattering to the younger group. Many smart details are added to everyday frocks, buttons remaining the great favorite.

Embroidery and stenciling on plain materials, such as linen, cotton or rayon crepe, give a note of originality on a casual or formal frock. Shiny silver or brilliant embroidery design units are also featured on white satin and chiffon, especially for evening wear.

Cashmere, tweeds, the rayons, and bembergs continue to be most popular, though not entirely new; a certain diversity in the weave gives these materials a marked note of distinction. Of course, cotton, gingham, and linen held their own in popularity this past Summer and for warmer climates. Dyed in gorgeous hues and designed in a large variety of motifs, these thin textiles seem to replace silk, which is trying its best to reappear. It is to be noted that silk has ceased to be the number one tissue; even for very dressy occasions bemberg and rayon are used extensively.

From Paris fashion shows come this bit of important news: It is the fascinating story of the <u>tailleur</u> (tailor-made suit) that seems to be in the foreground for both practical and dressy afternoon social affairs. Worn with charming blouses in pastel shades, the <u>tailleur</u> becomes appropriate for almost every occasion. Some jackets are long, others are

shorter than last year's model, but all of them have the "New Look." We still have the chic dressmaker suit.

There are really three silhouettes for Madame to choose from, but they all decidedly emphasize the extraordinary "New Look" of 1947. A smart one of these shows a smaller shoulder and an extremely wide skirt. The swing is the main characteristic of what one likes to speak of as the "triangle silhouette." Some jackets are artistically trimmed with piping or braid, and even with hand stitching. But there is a style of loose coats on the more masculine suits which also have a vest of some contrasting material.

The length of the skirt is more or less determined by the kind of dress, formal or casual. For daytime wear, fourteen inches from the ground for the average tall woman. There are extra skirts of various styles and shapes, the circular skirt often being featured with a bodice of different fabric.

The two-piece frocks which had practically been put aside, appear again with entirely new lines. Beautifully trimmed, (sometimes on one side only) some are still buttoned in front. Several of our pretty afternoon dresses remind one of the 1930 modes. Flounces adorn an evening gown of ankle length, a length which seems to be the most popular, even for formal gowns.

With fullness on the sides and raglan sleeves, a popular style of coat differs considerably from that of the past years. Of various lengths, short and long, even three quarters, these coats are a <u>must</u> for all occasions. The majority have lovely pockets. The fur coats are short.

With this post war era, changes occur on every part of the feminine attire. We notice the small and large chapeau - a "casserole" shape on the short hair coiffure; then again, the larger, more bulky hat on the different yet stylish hairdo. The veil seems to keep its place as a most alluring addition. Whatever Madame's hat may be, it is to harmonize gracefully with the current silhouette.

Accessories, in the line of costume jewelry are, a necklace with pendant, pearl necklace with bowknot, earrings white and black, or in gold and pearls, and diamonds mixed with pearls. Small fur neckpieces of mink or sable are new and stylish.

Miniature handbags (without a handle) of leather or corded silk, and long gloves are other indications of the "change."

Shoes are worn with lower heels for daytime, extremely fancy ones for formal wear; there are satin backless sandals, or white satin embroidered evening shoes, also colored shoes in contrast or of a shade lighter than the dress. Satin or glossy silk pumps, having a pointed toe, are worn with the ankle length dress, so practical yet beautiful in the "New Look" style.

Once again Paris dictates and New York designs gorgeous outfits with the freedom of the pre-war years, especially where colors and details are concerned.

THE BILLOWY SKIRT OF 1948

The unfolding of fashion this Winter is not as drastic as it was when the "New Look" made its memorable appearance. Many ladies' reluctance to accept this very radical "New Look," however, is wearing out, and everyone is now talking of the long and full skirt.

When the new mode means an entire replacement of one's wardrobe, the question of being up-to-date and chic becomes a very serious matter for women in the ordinary walk of life. That lovely billowy and longer skirt certainly takes more material, and last year's gowns cannot very well be remodelled. Fortunately for American women, New York designers immediately foresaw this dilemma, and, using their ingenuity and genius, created beautiful and stylish clothes, partly copied and partly original, priced within the means of every woman. The market is actually flooded with up-to-date and chic women's apparel. Of course, there are certain changes, such as a slight raise at the waistline, sort of Directoire effect. There is also the noticeable change in the length of skirts, some being even as much as twelve inches from the ground.

The bracelet length sleeve, though far from new, is generally adopted for cocktail or even for dinner gowns. Less padding on the shoulders of the coats and many collarless jackets are observed in the various up-to-date collections.

There is difficulty to analyze 1948 modes, partly because of the diversity of influences responsible for designing such fascinating and beautiful fashions. English women, it is interesting to note, are the last to adopt these new styles, so that their suit skirts are still

narrow, but longer. Perhaps the fact that British ladies are forced to economize more than we, accounts for their conservatism in dress.

Besides the theatre plays in New York are instrumental as an important source of inspiration for our designers, there are interesting Godey touches that furnish added alluring effects on the general appearance of the new models.

Furs are gorgeous and varied, with mink predominating in beauty, especially for coats, while beaver appears as a good second. The more common ones, such as Mouton, mink dyed muskrat, and Persian lamb, remain among favorites.

These original American touches are greatly appreciated, as they relieve a person of the obligations of wearing the long and very wide skirt at all functions. The modified styles are especially for the tailor-made suit or practical walking costume. The plunging neckline is featured for all occasions, while the sweetheart shape and the high neckline remain favorites, especially for the younger group. Large hip pouches are one of these attractive innovations. They serve as pockets which are popular on gowns and jackets.

In the millinery line, there is actually very little novelty, but hats are small and close to the head. They are the beret, toque or turban, so smart over the short hair coiffure. Hats are worn more than they used to be.

For the South and even for the North, colors are pale, among which is the melting snow blue. White seems a favorite for bathing suits, a vanilla or Empire white rayon satin relieved by vivid colored

trimming, is in vogue.

There is a delicate lingerie look on certain Summer fabrics, organdie and stiff rayon chiffon are among those charming Summer materials. Serge of new pattern has appeared to astonish the chic women, always in search of new tissues.

As for shoes, sandals are showing more variety in design and are being worn a great deal, especially at the resorts.

BESS WALLACE TRUMAN (1945 - 1952)

Mrs. Harry S. Truman, a charming and graceful Mistress of the White House, dressed fashionably, though not extravagantly as the year 1948 was inclined to be after such a long period of plain, feminine attire during the war.

Being good looking, Mrs. Truman's coiffure was most becoming, composed of curls, a few almost covering her ears.

Like several of our First Ladies, Mrs. Truman encouraged American designers, though following the French modes of Dior, Fath, etc., as the majority of American women do.

The trousseau she ordered for her husband's inauguration as the thirty-third President of the United States (1948) was entirely planned and fashioned by American couturiers. Of colorful and exquisite fabrics, her dresses may be rightly classed as some of the most stylish and beautiful ever worn by former Presidents' wives.

Most striking of all her gowns was the formal one she wore at the Inauguration Ball of that memorable event. It is to be hoped that it

will eventually be placed in the National Museum as a part of the famous collection of gowns having belonged to the many Mistresses of the White House.

The dress exemplifies the full skirt period, and the material, a pearl gray satin brocade which is woven in a silver feather design. Although made in the United States, Ducharme of Paris actually designed this original pattern. Simplicity of lines was the keynote of that princess style formal attire. The bodice, rather close-fitting, has a moderately low decolletage, V neck in shape and finished with feathers cut out from the material. The sleeves have the "push-up" effect "à la mode," bracelet length. They are neatly set in with the padded shoulder line of this period (1948). Long grey suede gloves come up to the end of the sleeves, below the elbow. A hat to match this costume was fashioned of mauve color flattened ostrich feathers, and adorned with small curled plumes, varying in tones from mauve to gray.

UNINTERESTING FALL MODES OF 1949

There are certain things about fashion at present that seem hard to accept, such as the new stylish color, banker's grey, so dull, especially smart for flannel suits. It seems a relief to see other gayer tones, such as moss green, bright orange, and for evening the latest hue, champagne. In spite of the fact that black remains the first color, Madame glamorizes her wardrobe with the variety of tones used at the Fall showings of new models.

So much similarity in the modes! Still the slim silhouette! There are no striking effects, no real demand for a complete renewal of Milady's 1948 clothes. An artistic note is noticeable on the fabrics,

however, which are lovely, though the cut and lines may not be entirely different from last year's. Many of their designs also are new, attractive, and odd. We now see leafy-flowered prints on plain background, the conventionalized design having lost its popularity. These beautiful motifs are on silks, rayon, even on velvet, which is used again, a velvet that does not wrinkle and is of rayon texture. How pretty were the printed piques, the polka dot cottons (though not new), colored organdie, calico, and candy cotton, so much in vogue this Summer! The hand painted designs were really beautiful.

We are fortunate in having such a choice of new designs and new weaves on our materials - they do give a special chic to our 1949 clothes.

For Fall, the unfinished worsted tweed ensemble is a must for travelling, which has already reached a surprising peak. The sweater, cardigan, or slip-on sweater in lovely pastel shades, Canterbury blue, lime, and pink, form an essential part of a young girl's wardrobe. Skirts are of wool checks, or occasionally white and luggage tan colors.

Underwear is now made of nylon, so convenient for travel! It is rumored that dresses made of this marvelous tissue may possibly appear before long.

Let us resign ourselves to wearing our 1948 and 1949 clothes. We have the happy perspective of 1950 when the celebration of half a century will bring about entirely new modes which will, no doubt, revolutionize again la mode, as in 1947.


T.d. 1950

CHAPTER TWENTY-ONE

FOURTH PERIOD (Cont.)

The Mid-Century Year 1950 - The American Look - New Fabrics - Mrs. Eisenhower - Queen Elizabeth II of England - Guitar Silhouette, H Silhouette

1950 - 1955

This important calendar year (1950) is still one of the great expectations in the line of new modes. A radical change was the hope of women whose chief concern is style and pretty fashions.

Though this year marks an epoch in our American history in various fields of endeavor, such as scientific and chemical accomplishments, fashion changes are not as drastic as they were, for example in 1931 and in 1947 (the New Look).

The main characteristic of this new era seems to emphasize what fashion experts like to call the "American Look." Elaborate style shows have definitely presented models of all descriptions. However, as far as new lines are concerned, accents of la mode seem to be on the bodice. The neckline, though not exactly plunging, is often in the V shape variety, while the high white collar encircling the throat remains in the limelight.

A 1950 silhouette follows the soft classical lines of an enchanting musical instrument which is the GUITAR. The Guitar look, very feminine, may be analyzed as follows: round shoulder line, the material curving its way down forming a round bust to a very small waistline. Then either plaits or fullness have suggested this unique surname.

The smart and chic tailleur, though varied with ingenious ideas, has appeared in the most select shops, styled in single and double breasted. Many of these tailor-made or dressmaker suits have very little padding on the shoulders and some do not have any, but couturiers differ in their opinion of shoulder padding. In the couture group, some designers say that shoulder padding is essential to emphasize the snug (small) waistline. As a whole the styles are beautiful and the details of la mode extremely varied - glamour is the key-note of the mid-century year, and what many like to call the "Crisp Look" is favored.

There is still the basic dress, plain but adorned a bit for afternoon ensembles, the jacket dress redingote, or the bolero outfits. Mixture of materials is fascinating for a formal attire, even taffeta and linen are occasionally observed on the one gown, put together in clever fashion tricks. Navy and white checks are the last word in light wool or cashmere.

The stole is a must, matching an ensemble or made of fur. A separate cape collar or a tiny dolman just covering the shoulders, is a smart fashion. Textiles are still subtle and easy to manipulate in graceful folds. There will be cotton and more cotton for Southern climates and the summer at the seashores. Cotton and linens are now woven in dark tones varying in navy blues, black, bottlegreen or plum color. The dressy voile and organdies, and what we like so much, candy cotton, give a feminine look to the dainty Mademoiselle with a colored velveteen coat of gay bright hues - short for summer.

There is again, reminiscent of the early twentieth century, a charming style of shirtwaist dress; it really forms every girl's wardrobe.

The majority of these dainty frocks is fashioned in watercolor hues.

In the line of fabrics, nylon keeps its popularity in a marked diversity of pattern and new shades. Celanese and acetate are still greatly used for their adaptability to fine tailoring. These two fine cloths also prove so satisfactory in laundering. However, new weaves and new tissues are appearing all the time, and a new hand-loomed knit (like tweed) is called "poodle cloth." There is also an avalanche of ribbons and bows which are often the main accent of a formal, or what one calls now a classic gown.

The motifs and designs on prints are entirely different from those of 1949; flowers are more or less misty, they seem to melt in the plain dark or light background, but the color arrangements are decidedly new and beautiful, small figures are emphasized. Exhilarating tones, such as soft true pink, coral, baby blue, emerald green, bright royal blue, Oxford grey, brown, cool beige called wet sand, and even the robin's egg blue, are the 1950 range of stylish tones.

Where colors are concerned, however, this mid-century year is to be a red, white, and blue, Spring. A triad of this sort may possibly be a marked movement of patriotism, perhaps a suggestion of the great desire for peace that we American women always have in our hearts, and that we all so strongly advocate.

Noticeably on evening frocks is a large red poppy on the bodice. Gay and brilliant hues for lining of coats are favored.

In the millinery line, Madame's chapeau has breath-taking names, inspired from breakfast food (corn flakes, Rice Krispies) - breakfast straw hats, Penny Sailor; but the Bustle back hat is a queer name for

the handsome soft and charming hat with the wide brim, made of organdy, lacquered felt, silk shantung horsehair, etc. They are worn straight on the head.

Highly styled shoes are good looking though flat heeled and they are decidedly made for comfort.

HISTORY MAKING YEAR OF 1953

The important event of the Inauguration of President Eisenhower that took place in Washington on January 20th gave rise to an unusual interest in feminine fashions, because of the desire and also the need of producing dramatic, classic, and casual clothes. There are to be so many social functions on the calendar for a winter in the American capital. This momentous occurrence has created a love for bright hues, which seems to be the joyful expression of this great political change.

As a whole, fashion is charming for many reasons, having so many kinds of interpretation and so much variety in the details and adjuncts. Also, in the choice of fabrics, smart and rich looking, are the velvets, the silk crepes (though rayon keeps its place in the foreground). Pure silk has appeared on many of our formal and expensive models, but for casual wear, wool is classed as a favorite. Mixed wool with aralac (that new soft textile) may be classed as a close second for practical daytime dresses, but all new materials are fascinating in their lovely new colors, and suppleness.

An extremely novel feature of the new year is the fact that not only Paris and New York are alone in the fashion picture as they used to

be, but there are actually five other countries involved in the designing field. These are the Haute Couture world of Italy, which exists since 1950, when she then sent beautiful models to New York; the German Couture, the Swedish modes, and even Spain presented charming original styles. One may also remember Irish new designs in suits and coats made from her marvelous woolen tweeds. Britain, as we know, has been designing attractive tailor-made styles since 1941, although the actual launching of real models did not occur until a few years after the end of the war.

The rendez-vous of couturiers in the recent fashion showings in New York established quite a precedent, and it is to be presumed that American couturiers will again be seen among foreign designers - quite a league of nations one would say.

However, in the general analysis of winter fashions, three main factors are to be considered, beginning with the silhouette of which there are two very recognizable styles: the close-fitting and slim one that may also be called "Tulipe" silhouette (Dior's), so named because of its similarity to the open flower on a straight pencil-like stem. This form decidedly made a hit at some of the 1953 exhibitions of models and the other silhouette with the wide spreading full skirt, mostly favored for formal occasions, though it is popular oftentimes even for daytime wear. The "melting shoulder," a decided step toward the normal old-fashioned shoulder look may be observed on both kinds of silhouettes. As for the neckline or decolletage, the "key hole," though not entirely new, is preferred by the younger group, while the "plunging neckline"

still keeps its prominence for middle age ladies.

Secondly,- the field of trimmings is vast, and fur is in the limelight; it is used everywhere, on dresses, on accessories (leopard skin bags), bands of mink on frocks and on hats, even on the latest designed bathing suits, little ascots, etc. Leather is also used and the trend is for bits of it on various parts of a costume, on belts, on collars, and especially on the tiny chapeau where a quill is made of it to trim the dainty headgear. Jewel buttons adorn all kinds of frocks, even the wool and aralac ones. Large bows, though modified, are most attractive.

Third - In the color trend pink stays as a favorite (because of our First Lady's inaugural gown) among a certain group, but red is emphasized by Paris for street wear, and the new name for that tone is Amarylis. It is especially observed on the college campus where sweater and skirt form "la toilette populaire" of the college crowd. For color schemes, a dominant harmony is the keynote; not so much contrast as in former years when complementaries appeared as the highlight of a fashionable gown or a suit.

But this is winter, and the styles of the spring and summer will give us prints with entirely different color schemes. From what we may observe now, riots of tones are to be worn in styles of Madame's wardrobe. There are, however, at present many very practical points in this winter's fashion scene, though an accent of feminine fascinating beauty remains evident, in every model thus exhibited at the numerous style showings. Drastic changes do not appear to be evident especially

in the standardizing of women's clothes.

We hear "a travers les branches" so many queer rumors about style, fashions and women's clothes, but let us not be too much concerned about this gossip, although it is interesting to note that there has been a bold attempt to standardize women's clothes. What the United States Federal Government's Department of Commerce is trying to standardize is not so much style or fashion as the important matter of sizes. Briefly, it aims at minimizing the amount of time and energy needed for a woman to purchase and alter a new dress so that knowing her exact size and the kind of alterations she usually demands, she will be able to choose her exact fit without wasting so many minutes and so much motion trying on dress after dress. Experienced couturiers agree, however, that even this is quite beyond the male imagination. Standardizing anything in fashion is a delicate matter, but whether we like to admit it or not, some parts of our clothing have already been standardized - - stockings, for instance, whose colors remain practically the same year after year, varying in name only.

With June coming, an historic event of significance will take place and designers have been busy planning stylish original and beautiful clothes for many American ladies who will go to England to attend the memorable ceremony of the Coronation of Queen Elizabeth II. American clothes will, no doubt, vie with European best models. Many, however, will buy Paris gowns which after all do not differ so much from ours.

MAMIE DOWD EISENHOWER (1953)

The present Mistress of the White House is very good looking, and dresses well "à la mode de Paris" where she resided long enough to catch the stylish atmosphere of the French Capital, which is also the Capital of fashions. However, like the majority of White House Mistresses, she selected an American designer who, nevertheless, followed the lines of the great couturiers of the Haute Couture of Paris.

Mrs. Eisenhower's gown was a lovely silk of a most becoming tone called "Renoir pink" - a color which was very much in evidence in the paintings of the impressionist artist of the late 19th Century. Embroidered with more than twenty thousand rhinestones, the pointed bodice fitted closely to her figure, was sleeveless, and with a moderately low decolletage, somewhat reminiscent of the late nineties. An extremely wide skirt, touching the floor and without the long train previously seen on Inaugural ball gowns of the past, recalled a few of the formal gowns exhibited in the National Museum. It is to be noted that for the first time in history of the White House hostesses, Costume jewelry (pearls) adorned Mrs. Eisenhower's toilette.

At present (1953, her hairdo is the becoming one that she chose soon after her return from Europe, simple but arranged in good taste - a wavy mass of curls smoothly set with a little fringe on her forehead.

This new mistress of the White House was the first in that group to wear hosiery to match the gown she chose for various occasions. This style, however, was not generally adopted.

QUEEN ELIZABETH II OF GREAT BRITAIN (JUNE 1953)

The gown worn by the gracious young Queen for the imposing ceremony of her Coronation, may not have been entirely different from the current style, that is, where the silhouette was concerned, but the design of its trimming, symbolic in nature, was decidedly unique in details.

Fashioned of white satin, on princess lines, the royal costume was close fitting to the figure, with a neckline almost square over the shoulder, terminated in a sweetheart shape, moderately low. The sleeves were shorter than elbow length, finished similarly to the neckline.

The full flaring skirt emphasized the note of originality which made this gorgeous attire odd by the pattern of its garniture. Embroiddered with silver thread and pearls, the eleven different motifs, emblems of the nations comprised in the British Empire, practically covered the entire wide skirt of the regal gown.

How interesting it must have been to see in that intricate needle work the Rose of England, the Thistle of Scotland, the Maple Leaf of Canada, the Golden Wattle of Australia, and even the modest plant the Leak of Wales, etc. The idea of this extraordinary embroidery pattern was conceived by Norman Hartwell, the well-known British designer.

THE UNCERTAINTY OF 1954

We hear of surprising and flattering modes of new lines, new colors, new fabrics. So far, however, the most astonishing prediction has been that of the flat, long waisted silhouette launched by the leading designer, Christian Dior, which many have called the H silhouette, or again the Torso figure, but whatever the new style for winter or the coming Spring may be, every device has been, and still is used by our great couturiers, to make women as attractive as possible.

The controversy about skirt lengths continues, and it is doubtful if the majority of feminine groups, young, middle-age, or elderly, are paying much attention to that detail of a novel creation. Of course, the thrill of fashion is a decisive factor for Madame's wardrobe, the element of surprise or originality (a problem in itself) offers the most fascinating of all factors comprising la mode, style or fashion. Everyone is thinking of lines. Some couturiers have succeeded in presenting in their models, effects of reducing lines, as it were, whether broken or diagonal. The main problem is to be positive of the most important factor,- that is, adaptability to the latest silhouette: 1, Age; 2, Character; 3, coloring; 4, height.

The trend of 1954 appears to be a low rounded hip line, high pushed up bosom,- in fact, the princess waistline - the slim silhouette trying its best to eliminate the wide skirt endorsed by Paris. It is said that French designers, anxious to please Americans, try to find young girls (mannequins) to look like our young feminine group in order to emphasize their models to advantage.

As for fabric interest, there is a great variety of textiles, and also of mixtures, plaids, soft pin-striped flannels tweeds, jersey, wool combined with cotton. Silk is in the limelight often mixed with wool or cotton, it gleams into coats, suits, even bathing suits. In regard to bathing suits, the latest fad is the long sleeved costume generally made of wool jersey. Then comes the "sleeper" to be worn on an airplane; this garment is actually the last word for comfortable snoozing. Fashioned of thin flannel or challis, checked in attractive tones, this new kind of attire may be apparently quite chic when belted in ready for landing.

Hues are soft though not exactly pastel shades - caramel is favored, and navy blue for a basic color, black a good second, small black and white check. The prints are delightful in their small colorful patterns. This promises to be a nasturtium year, either conventionalized or in their natural shape this small flower is seen a great deal. Still, a great couturier chose the lily-of-the-valley for his inspiration, bunches of it everywhere on gowns, on coats, even at the waistline. He even goes as far as to call the rounded silhouette of 1954 (raised bustline) the Lily-of-the-Valley figure.

A note of interest seems to be in the collarless necklace. The loosely fitted jacket with the flat-pleated skirt is extremely popular.

Predictions for Fall modes center on jewelry, a variety of rhinestones, sapphires, rubies.

"Nude shoes" are the latest on the market, favored because of their flexibility and practicability.

DISAPPEARANCE OF THE TORSO LINE

Great joy is in store for those who favor the waistline where it really belongs, and that is the future forecast of late 1955 and early 1956 in the Fashion world.

In spite of the tireless efforts of French and American designers, the natural waistline failed to be eliminated in many of the various models that were exhibited at the most exclusive Fashion collection.

On certain youthful frocks the wide skirt was eminent, and the broad effect of the shoulder was emphasized by a puffy sleeve.

While the suit jackets are rather loose fitting and the narrow skirt appears to be a kind of hobble style, the dresses are closely and tight fitting with a "jupon" flaring at the bottom (similar to the Spanish flounce of 1906); this silhouette is called "the Trumpet." It appears as if our designers were rather musically inclined in selecting names of musical instruments. One, no doubt, remembers the Guitar line of a few years ago.

The Far East influence is quite obvious in the elaborate touches of delicate embroideries of motifs adorned with jewels.

In the field of classic evening gowns the strapless dress remains the number one choice, especially among the younger group.

There is a model called Princess Margaret. Its lavish and intricate style may be the reason, since the very full skirt trimmed with brilliants, the bodice with white mink, give such a creation a decided effect of royal grandeur.

The rich satin and the lustrous lames often make up the beauty of

the so-called shapeless gowns, there is the smooth and charming broadcloth and speaking of tweeds, there never was such a diversity of patterns and colors. A propos of this unparalleled fabric, one often wonders where the name tweed comes from. It seems, so the story goes, that about 1826, when the Scotch, well known for their twills (which they spelled "tweels"), sent some of that cloth to London, a rather careless clerk received it and wrote the now famous name "tweeds" on the invoice for the goods delivered. This apparently small error was never corrected and "tweeds" it remains for which England, Scotland and Ireland are so well known.

In the brilliance of Fall fashions even the French are most enthusiastic about this very popular textile which they manipulate cleverly to fit the new "allumette" silhouette (match) becomingly, whether it is the heavy English tweed or the more delicately woven Irish material. Also, in the woolen line, jersey mixed with orlon make up in delightful styles in plaited or narrow plain skirts worn with charming blouses of unusual original patterns.

There is a long range of Fall tones. Varied in their values, the grays are still chic, while the browns hold a good place in choice. The reds more on the orange or the garnet color vary noticeably from the 1954 shades. They are still vivid and becoming to all types of femininity. Royal blue has regained its splendor, while lemon, yellow and sky blue are favored for classic evening wear, amethyst is occasionally observed at cocktail parties, probably because of its beautiful effect caused by artificial light.

Everyone loves the beret, but a "chapeau" that seems to please

the young college group is the "penwiper" small cloche edged with a fringe of the same tone. It is so different that it is worn mostly by the so-called sophisticated type who wishes to be original. It is, of course, a French innovation.

There are furs, to line the dressy velvet and satin cocktail wraps and also to be used as trimmings, such as chinchilla, which is almost white, ermine and blue mink.

Mademoiselle may now keep her hands warm as the small round muff called "beer-barrel" has returned to the fashion world. It matches a hip length jacket fashioned of the new luxuriant fabric "dynel" which is manufactured to resemble fur, so comfortable and so much like wool. In rather light hues like beige or gray, this outfit should be the keynote of a late Fall wardrobe.

In the realm of new coiffures names are still astonishing, the poodle cut of 1953, the poney tail which we still see, and now we have the atomic hairdo that resembles the "chignon à la grecque" often mentioned; this one, however, is higher and somewhat different.

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BOOK III

SUITABILITY IN DRESS

FOREWORD

Suitability in dress differs from Costume Designing which we have discussed already at length. That which we call suitability in dress may be attained easily whether one buys ready-to-wear clothes or makes them herself if one pays attention to those various details involved in the matter of what is suited to one's self and the use to which one expects to put the garment.

All phases of fashion are interesting and to discuss the style, the new line, fabrics, colors, and trimmings has an indescribable fascination for women, partly perhaps because it challenges her creative instinct and partly because of her craving to look as attractive as possible.

We must admit, however, that although the American woman makes a habit of window-shopping, attends fashion shows zealously (often at the sacrifice of a matinee or a movie) and pores over fashion magazines, nevertheless, she does all this often without due regard to what she sees in relation to herself. She even does a great deal of indiscriminate copying. Yet she could create her gowns herself to harmonize with her <u>own</u> personality without too much effort. Today, fortunately, the young American girl is beginning to realize the importance of that which the French mean by their magic little word, <u>chic</u>.

Before the two World Wars we quite often spoke of the French

woman as the most stylish and best dressed person in the world; and although she cannot now afford to be so smart-looking as formerly, she remains the most practical and economical in the matter of clothes. The French working girl and the French woman of moderate means may not possess so complete a wardrobe as their American friends, and their frocks may even be homemade (and generally are), but Parisians know how to glamorize by their strict attention to details. They adapt fashion to their particular figure, combine colors to harmonize with their special type of complexion, hair and eyes, and they never hesitate to add a bit of originality to their dresses. If the latest print or color differs too conspicuously from that of the previous season, as sometimes happens when the new designs have been inspired by some current event, perhaps, or a recent art exhibit, then the French woman rids herself of last year's creation by the simple device of selling it.

Of course, it is indeed a problem for any woman, especially of moderate means, to know how to dress suitably for all occasions and at all times of the day. For the American woman, the very abundance of variety in materials and accessories increases her difficulty, but if she would only devote to suitability the study it demands, she could, with her brains and ingenuity, set a standard for other women of the world to follow instead of following theirs.

Remember that all details of La Mode are important, not only in themselves, but also in their relation to the individual's personality, and it is as much a woman's business to dress suitably as it is the designers' to create new models.

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CHAPTER ONE

CORRECT CLOTHING: ITS EFFECT ON ONE'S PERSONALITY

When the average woman is confronted with the necessity of buying or making her wardrobe, what general principles should guide her to assure this much desired suitability? The problem is not so simple as merely at random to buy or copy the production of some famous designer, for if the dress makes the woman, it is equally true that a woman can ruin a dress. The most ravishing creation of an internationally-known maker can look cheap and dowdy on the wrong type of form, face, or personality and, on the other hand, a very ordinary well-made gown can look "simply stunning" on the right woman who knows how and when to wear it.

The guides to suitability lie in these three questions: (a) What is my type of personality? (b) For what am I getting the gown? (c) Can I afford it?

A. Type of personality. To discover your type, have a heart-to-heart talk with your mirror and then another with yourself -- honest self-analysis, in other words. Keep in mind that the four general factors determining physical appearance are: (1) Proportions; (2) Coloring; (3) Age; (4) Temperament.

Proportions. What are your proportions? Are you tall and slender -- "skinny" even? Tall and big (Amazonian)? Medium and slender? Medium and fat? "Petite"? "Roly-poly"? Having determined your proportions, ask your mirror about

Coloring. Am I a true blonde? Brunette? Red-haired? (Titian)? "Platinum blonde"? Does my complexion "go" with my hair? Am I truly a "peaches-and-cream"? Or florid? Or just "fresh" complexioned? Sallow? Perennially freckled, maybe?

Age. And what about my age; do I pass for older or younger than I am? Am I young? "Mature"? Middle-aged? Old? To get this answer do not question only your face in the mirror but ask your form, also, for age publishes itself in form as well as in face. And just as judicious make-up can belie Time a little so also can judicious dress conceal somewhat the ravages of the years. In parentheses, while we are on this side-talk of appearance, ask your mirror whether your features are large or small, regular or irregular. Your prettiest feature? What is essential in this heart-to-heart talk with the mirror is to be just that - frank. Be wholly honest with yourself in classifying your physical appearance. Then, facing your "weak points," you can dress to hide them; your "strong points," to make capital of them. Finally, we come to Temperament.

Temperament. Still before your mirror, ask yourself: What really is my temperament? Am I vivacious (lively) Matter-of-fact? Jolly? Pensive? Or just serious? A naturally vivacious woman certainly cannot dress like her solemn sister though she may belong to the same physical category of coloring, contour and age. The ingenue of half a century ago and also the fat, shapeless, goodnatured motherly soul, have practically disappeared. Instead, we have the very much poised, rather sophisticated young person in her gay peasant skirt or bright, tailored "shorts" and pretty sweater, and the plump, well-girdled, brassiered,

correctly-gowned, well-groomed and poised matron who proudly admits in an aside that she has five and the oldest is working his way through college. Both these types, products of modern living, have unconsciously evolved a costume suited to their personality, and the girl, at least, is much more comfortable than was her forbear in whalebone "stays" and lacings.

If personality stamps itself on dress, no less is it true that La Mode has an important effect on the wearer. For instance, when knee-length skirts became fashionable in England an old family butler told his Duchess mistress that he could no longer serve her. On being asked why, he answered "I cannot show you proper deference in that short dress." He was right; his lady's commanding dignity had, for him, gone with the discard of the long skirt and train. Unwilling to lose her valued butler, the Duchess compromised by having a long panel added to the back of her frock long enough to train slightly. The butler stayed. The Duchess herself related this amazing incident.

With regard to this matter of dress as an index to personality, a well-known designer once said, "Tell me how this person dresses, the color she favors, and I shall tell you her character." Apropos color, an artist was once asked by a mother what color her daughter should wear to attract men (for whether we like to admit it or not, behind our wish to be pleasingly dressed is an innate fundamental desire for sex appeal, says the psychologist). The artist answered, "Dress her in red." Although this does not mean that we should all rush to don red frocks, it is true that warm colors, especially those of a reddish cast, affect more powerfully than cold hues.

But in this matter of type all four characteristics -- Proportion,

Coloring, Age and Temperament -- must be considered together if milady would master the secret of the "know-how." For instance, the tall "skinny" girl, with an eye to breadth, should choose the oblique and horizontal lines or broad vertical lines generally. Even the medium tall girl can carry the flamboyant touch better than either her very tall or her too short sister. Miss Tall should favor the bateau, square or round, or even a close-fitting high neckline, but Miss Roly-poly should keep the V shape as much as possible, or the high neckline. The petite person can wear a dominant scheme of colors better than her sister. In the matter of printed fabrics she should confine herself to small designs -- conventional flowers, small polka dots, squares, circles, etc., but Miss Tall can wear large motifs successfully. Coming back to the question of lines, draperies are stunning on the tall figure; the short may manage a few graceful folds if in harmony with her small form, provided her derriere is not too prominent. As a matter of fact, whether a woman is tall or short, stout or slim, every little detail of her costume either adds to, or detracts from her personality.

The girl with strong, irregular features can carry the tailored styles in day wear and pronounced effects in evening frocks with much more eclat, i.e., look more what Parisians call distingue than her merely pretty neighbor.

As for color, always remember that harmony of tones is all-important in choosing your costume. (For color-harmony see Book One, Chapter IX, page 54). If you are making the garment yourself, you have a wide selection of fabric and color, but if you are buying it ready-made, you will have to depend on mass production. Here it is

that one must not be influenced by the indifferent saleslady whose stock phrase for any and every customer is the same: "This frock does something for you." Perhaps it does -- but what?

So much for Type of Personality. Fortunate are you if you are easy to classify, because in and between the groups we have described are all gradations of type. The wise woman, then, will not only know her type but wherein she deviates from it. Summing up, "Know thyself" is an absolute essential if one is to make capital of one's personality and insure suitability of dress.

B. What Am I Getting the Garment For?

Now comes the question of why one is getting the dress or suit. Many a woman would have saved her husband his dollars and herself tears had she settled that question before she caught sight of "such a love of a dress" that she bought it on the impulse of the moment with no regard as to whether she needed just that kind of gown at that time. The smartly dressed girl makes no such mistake. She sees to it that what she has in her wardrobe is there because she has real use for it and so it is that she is gowned suitably for (1) the time of day, (2) the place, (3) the season of the year and the climate, and especially for (4) the event. It is these considerations that justify the large wardrobe of the woman of large income. But the woman of limited means, who is Mrs. Average Woman, can be quite as smartly dressed by resorting to the "all-occasion" costume or ensemble that is increasingly popular, provided she plans with care. It is here that the matter of textile and color combinations loom big (and, as we have said before, accessories must be in keeping, simply must!)

As the basic color of her wardrobe, navy blue is suitable for a blonde and brown for a brunette. Black is good for almost all types, but quite often has to be relieved by white or a contrasting tone to harmonize with the complexion of the wearer. In the case of blonde or Titian-haired types, their hair tone being a complement to navy blue and a contrast to black, they may wear these basic colors decidedly to advantage. The range of hues permissible to a blonde, however, are as wide as 480 tones, whereas the brunette has only 370; but the majority of complementaries, both pale and dark shades are for her. The blonde, often considered a cool type because of her blue eyes, may favor some warm tints with a complementary cool accent. The vivacious person looks well in cool tones with a vivid, up-to-date touch. The "Titian" (360 colors) or red-haired girl must devote great thought to her choice of color. But difficult though she may find it to believe, this rare type, the Titian-haired girl, will discover that she can wear successfully a range of analogous and dominant shades such as brown, peach color, very pale yellow, etc., avoiding warm hues in their full intensity. Complementary colors are often stunning, indeed, on the girl of this type whose hair compels attention. By her judicious choice of the hues we have just mentioned she may even far surpass in attractiveness her sisters of the other classifications. Will surpass them, in fact!

As for the gray haired matron (with 280 colors to choose from) a certain amount of conservatism is necessary for her if she wishes to appear at her best. Madame with the lovely white or gray waved coiffure can be most attractive in warm tones in harmony with her complexion,

omitting, however, the neutralized dull hues. Basic colors may be black, navy blue, white, but seldom brown, especially for the gray hair-do.

(1) Time of Day. Time of day is especially important in choosing colors. The very color itself that is pleasing in daylight may look insignificant or ugly, or just different, when evening lights are on; the reverse, also, may be true. Even black and white to not look quite the same in both day and evening light. More important still, the tint that sets off exquisitely one's complexion, eyes and hair in soft artificial light may do "anything but" in broad daylight. Draping, too, may be used more freely for evening wear and for the same reason -- difference in light affects lines, also. This difference affects even textiles. Velvets and chiffon, for instance, are more alluring in artificial light but tweeds and rough wools or cottons generally lose much of their subtlety and look duller. No less is it true that some individuals themselves appear to much better advantage in the daytime ("look prettier"); others, in the evening. Study yourself to know in which group you belong and devote the more care in choosing garments intended for that time of day which is less favorable to you.

(2) Place. Second only to Time is Place. Are you an urban or a suburban dweller? If a suburban or country woman and one to whom sports clothes are becoming, your problem is very simple: Keep to them, but avoid extremes or eccentricities; if you are not, choose modified sports or loose-fitting suits with trim blouses and emphasize the feminine in your accessories. It is to be remembered that in the country fashion follows more simple lines than in the city. Those few

souls in the country who possess courage enough to be different from their neighbors should realize that socially, extremes are fatal. These courageous ones must face the fact that there exists in the country a stricter standard of appropriateness than is true in the city, hence the rural dweller is more or less obliged to follow whatever styles have been approved by the conservative, the elite, of her small community. If she keeps this in mind, however, when exercising her urge to be different, to be original, she may still dress with as exquisite taste and be as smart-looking as her city sister. All that is needed is this restraint in creating new effects such as, for instance, a change in color combination, a new neckline, or a belt of odd material, or a sleeve-re-cut, or even a gown re-dyed. These modified variations from the conventional can enhance considerably her personal charm.

The nut to crack for the city girl is in direct contrast to her country cousins. Although she has far more latitude in extremes, she must realize that others may favor the same new wrinkle that caught her eye. She should therefore plan an original note of some kind if she wishes to be different.

(3) Season and Climate. Both these must be considered. Some women look their best in Summer clothes, others in Winter. Are you a Summer girl? Then for Winter planning select suits with summery-looking blouses or indulge in light, fluffy accessories to the Winter dress. Do you live in a damp, rainy climate? Key your wardrobe to look "smart" in the rain. Choose textiles for their resistance to dampness. What we call "miracle fabrics" come into play here, for they are materials that

do not need to be ironed or pressed. Nor are these textiles exclusively summer-looking any more. It is a joy to find that now nylon, orlon, etc., is woven to resemble, and very successfully, not only silk but even wool and jersey. Of course, you know that cloudy, rainy or snowy weather tends to dull one's appearance, and until recently (even now somewhat) storm togs emphasized the dullness. Offset this disadvantage by a little dash of bright color, such as a chic bit of bright costume jewelry, a vivid scarf, or even a gay little "hankie" peeping from the pocket.

(4) Event or Purpose. Of utmost importance is the purpose or the event for which a costume is intended. A woman cannot look "correct" who wears no matter what stunning or costly garment if it is not suited to the use to which she is putting it. Nor does this mean that to be dressed always in good taste she must have a crowded wardrobe and a long purse. Nearly a century ago the celebrated artist, Rosa Bonheur (1822-1899), the first woman to be accepted as a student in the Ecole des Beaux Arts, Paris, set the pace for simplicity in the unique, comfortable costume which she designed for herself. It met the demands of time, place, season and purpose, consequently, whatever the current fashion at any time, Rosa Bonheur seemed dressed in good taste. Its basic tone was navy blue or black, generally. It consisted of a short skirt and a velvet jacket, loose and comfortable, adorned with white collar and cuffs. Although her coiffure was a curly bob similar to the 1951 hair-do, long before women had even dreamed of bobbed hair, she always looked feminine.

What we mean here by Event or Purpose is considerably more

individual than we realize. Suitability for event or purpose in regard to one's own costume means: Am I getting this for daily business wear? For a cocktail or a tea, or is it for Mrs. So-and-so's soiree? Or perhaps just something for daily afternoon wear -- the pretty frock to don after the day's housework or office routine or shopping tour, in which to greet hubby with a smile and a fresh-from-the tub aspect?

For all of these occasions the "miracle fabrics" of which we have spoken are extremely well adapted. If made of nylon or orlon, etc., a formal attire is easily packed. Even with the strict four yards wide skirt of today, the material is easily folded, and when taken out of the suitcase needs no pressing. This is a boon to the office girl or teacher or business woman who, perhaps, must take her frock with her to work. For such workers, however, the indispensable garment is the three piece "ensemble." Since, today, short skirts after five o'clock are not only tolerated, but even stylish, the ensemble permits milady to transform the business outfit of the morning into a "correct" evening dress by the simple removal of the jacket and a change of accessories. As for the required decolletage, even in the office or at business our girls do not hesitate to wear the plunging neckline although they often prefer the keyhole or of calla-lily shape, always so popular. In any case, to be truly useful and at the same time have "an air," both suit and blouse should be made of the best material one can afford, and it should also be non-crushable. These two qualities are a <u>must</u>.

"Afford" brings us to the next, or third and final question, that of the budget.

(C) Can I Afford It? That milady pay her respects to the family or personal budget is indeed necessary since the price of a gown may cause vast difference in one's selection -- or should, for peace in the heart and at the fireside. It is here assumed that any girl old enough to plan and buy her own wardrobe has already learned the A B C of budgeting. The budget, therefore, having dictated how much you may safely spend on your new dress or suit and its accessories. tale a few trips down town to visit the most select dress shops. Keeping in mind your physical and temperamental type, sketch, or memorize, the latest silhouette, the new line, color, and general effect of what you think should be becoming to you. Thus equipped, go next to where your purse will stand the prices and try to find a gown or suit similar to that shown in the exclusive small shop. It is well to remind yourself, however, that you are buying a this year's style and not a last year's mode! Shopping in this manner will take a little longer, no doubt, but where the saving of money is concerned the sacrifice of time is worth while. Remember, also, not to spend all on the dress however great may be your temptation because accessories, jewelry and millinery must be taken into account and seldom will all the old accessories fit the new purchase! But perhaps you do have on hand some article that will be just the thing to go with the new frock. So much the better. Mentally review your possessions. If you do have something that may be used effectively, then you may devote more attention and more cash to those details that must be bought.

Good taste itself demands that a woman dress in keeping with her station in life and her budget. Who has not smiled pityingly at the

woman who has sunk too large a sum on the expensive fur coat in which she struts, wearing, say, shoddy shoes! She is not stylishly dressed because good taste demands that the accessories (shoes, gloves, etc.) be in keeping with the main garment, and for these she has no dollars left.

CHAPTER TWO

ORIGINALITY IN COSTUME DESIGNING

As we have already learned, the silhouette is the most important part of a costume.

A season's silhouette, "the new silhouette" as it is always called, will differ from that of the preceding season in some essential structural detail. As we have said (See Book One, Ch. X, "Analysis of Style" p. 60) the essential details of a silhouette are the skirt, waistline, neckline, and sleeve. Once launched, new models are bought by the foremost women's clothing houses, particularly of the United States for large sums of money.

The silhouette is copied, gowns are made with variations and adaptations of minor details and produced in quantity by dress manufacturers, then put on the market.

For this reason society's elite prefer to patronize the small, exclusive shop whose own designer, inspired by the Parisian model, will "create" something similar according to the patron's individual taste and figure. Even so, however, the silhouette will not differ from that issued by fashion's famous dictators.

Suitability and Originality in Relation to the Ready-Made Purchase

Mrs. Average Woman, however, contents herself with purchasing the ready-to-wear gowns made by dress manufacturers, knowing that these are patterned after the Parisian or New York artists' models reproduced in

various hues, with different color arrangements, etc. She is aware that eventually the new silhouette will appear everywhere either in models in shops that observe correctly the laws of Unity, Proportion and Emphasis or, in others that are mediocre because the garment has been fashioned out of inferior materials, etc.

She should be armed also with the following facts about the manufactured gown: After the designer employed by the manufacturing concern has made his model which he has adapted from the famous designer's "new silhouette," he cuts it in a perfect size 16 or 18. If the model has made "a hit," it is then graded in different sizes. There are three different kinds of figure to which our modern dress manufacturers cater to - they are, the tall, the medium-sized and the small. They further classify into the following sizes: 12, 14, 16, 18, 20, 22, etc., up to 48. Nationally known department stores that specialize in feminine wear, include half-sizes, also, in their stock. Even so, almost always the ready-to-wear dress has to be altered somewhat to fit the purchaser's form correctly. It is said that actually the perfect feminine figure does not exist -- not even among the movie stars whose drawbacks are, as a matter of fact, very cleverly hidden by the experts who design their costumes. Be sure, then, when buying your frock, to have it adjusted to your form in all respects.

You ask, if she buys her dress ready made, how can Mrs. Average Woman hope to produce any impression of personal originality? Admittedly it will have to be on a very limited scale, of course, and will consist chiefly in changing a detail such as buttons, or the substitution of

some small decorative motif or other trimming. (See Book One - Page 64 in which we discuss this matter more fully.) Her other means, and very effective, is in choosing her accessories with discrimination. It is comforting to keep in mind, moreover, that manufacturers make only a relatively limited quantity of any given style, and since these are sent all over the country, no one realizes, nor do we, that we are buying a mass production frock unless, as occasionally happens, alas! we meet someone gowned exactly like ourselves. It is to forestall this calamity that we go to the trouble of making some slight change that will give the stamp of much desired originality, or even do our own designing in relation to that new silhouette.

Suitability in Designing a Costume for One's Self

We hear that there are approximately more than 26,000,000 sewing machines in the United States and that about 90% of our feminine population do some kind of sewing. For instance, the young married woman in moderate circumstances, mother of two or three youngsters, cannot afford ready-to-wear clothes, so she takes a course in costume designing in class or by book (if she has not already done this in high school). In fact, home dressmaking is becoming so universal that contests for original and well-made garments are quite often held to encourage the amateur.

The commercial paper pattern (invented by Mrs. Ebenezer Buttrick in 1853) is undoubtedly a very great help to the amateur fashioner of frocks who will make the needful changes to satisfy her urge for originality. Of course, the experienced designer will draft her own

pattern, which is bound to be more satisfactory. As for that matter, any woman who knows the A B C of cutting and making a dress can design for herself an original frock if she follows the general laws of construction -- Unity, Proportion, Emphasis -- and the fundamental rules of Art -- Harmony, Balance, Sequence in relation to both line and color. First, she must be willing, as we said in Book One, Chap. X, to do the little preliminary scouting.

Assuming that milady does know the A B C of dressmaking, and that she is keeping in mind the purpose of her gown-to-be, let us review the steps she will now take. With pencil and notepad in hand she will make the rounds of the representative high-grade dress shops. She will analyze the models of the "new silhouette" till she has become thoroughly acquainted with it, wherein its newness lies and how it is achieved; its lines, color, tint, etc.; the kind of material used in its construction; she will even cast an appraising eye on the accessories used to complete the fashion figure, the dummy, displaying it. From the rough sketches and notes she has taken, she will develop the sketch.

In adopting wholly, or adapting, perhaps, the current fashion to her own personality, milady will have taken into consideration the question of those lines, for this is of prime importance. More, she will not forget that a garment to be beautiful, to be "correct," must have both harmony and balance in color as well as in line, and she will remember also that there will be greater emphasis on the one or the other depending largely on the current style. This is why she must not only study the style as a whole, but then analyze its structural parts: (skirt,

sleeve, waist, neckline). Having decided what part of the fashionable frock will be most becoming to her own type of physical personality, the next thing will be to plan the rest of the garment in conformity with that chosen part in order to observe that law of unity which is necessary to produce the artistic whole. Surely the lady's knowledge of Emphasis in artistic production will safeguard her in her zeal for originality from attempting too many Original touches on the one dress. One, or at most two, suffices; each additional "touch" detracts from the others. These various points considered and decided upon, she is now ready for the actual construction of her dress which is taken up in the next Chapter.

CHAPTER THREE

PROCEDURE IN DESIGNING

1. Copy from a magazine a pleasing figure and sketch on it a perfectly plain slip; or, draw a lay figure by measurements. Make this sketch about ten inches long. Dash off at least twenty of these small sketches - figures only - as illustrations show.

2. Analyze half a dozen present-day illustrations in newspaper advertisements or fashion magazines of garments similar to the one you plan. Also, get out some historical fashion plates from which to draw inspiration, but do not copy it exactly. Begin at the neckline. Decide on the kind - square, round, etc., but add an extra line or point somewhere, to have it different from any of the illustrations. Then make ten or more quick sketches, about three or four inches long of the entire bodice. It should be in the current style generally. On these sketches experiment with your neckline detail until you have achieved one that is pleasing and that you do not recall having seen elsewhere. This little change alone will give the bodice an air of originality. With regard to the sleeves, which also should be in the current style, a little piece cut out or added to the top or the bottom of them will augment the "new look." Once having decided upon the bodice, sketch next the entire garment, choosing a pretty present-day skirt slightly altering or adapting it from your historical plates.

3. After you have drawn this figure roughly in black and white, consider

your trimming. Notice the current general trend of garniture. Handwork of any kind is always sure to give a touch of personality. If embroidery is fashionable, get your inspiration from the historical ornaments of some foreign country in the limelight for the moment. Try, however, to place the motif or design where you have never seen it before. Tucks of all sorts and sizes are also decorative. Pin tucks in clusters may prove to be an original touch if arranged in a design of some kind (see illustration). Needless to say, the foundation material of the dress will determine largely your trimming.

4. Material: Textile will not show up much upon a rough sketch, but its influence upon the finished product is so great that the correct choice of material is a must in the strict sense of the word. For this reason, place different samples on your several sketches and devote time enough in considering them to judge well which is the best for the frock in question, always bearing in mind that your garment must be not only original in appearance, but beautiful in effect. To make sure of this, take your one or two preferred samples and on your sketches imitate them closely by means of water colors.

5. This brings us to the next consideration. Color: If possible, it should be chosen from one of the new shades launched under appropriate names each season by clothes designers. Remembering that contrasts are most effective, and having decided on the basic color of the gown, choose harmonious tones from the color schemes in vogue for the trimmings. Although those color combinations nearly always come from Paris, beautiful ones are also created by our New York designers. Keep in mind that

in general complementary and contrasted harmonies are nearly always used in Spring and Summer; analogous and dominant schemes in the Fall and Winter. For evening wear, non-color and metal combinations are appropriate at all times.

General pointers for the student aspiring to design original creations:

1. Visit the most expensive shops at least once a week, you may thus observe enough to find inspiration for your next creations.

2. Attend fashion shows, carry your pencil and sketch pad and write the colors as illustrations show.

3. Learn to memorize colors, but practice and experimenting will do a great deal.

4. Remember that color arrangements for mass production differ from those for individuals, consequently in Paris, designers work for individuals, whereas in New York they aim at mass production.

NOTE to Designers for Mass Production:

Remember that no one, no matter how good a designer he or she may be, dares to launch an entirely different silhouette from the one or ones (sometimes there are two contrasting silhouettes, a narrow and a wide, as we had in the Spring of 1953) that have been dictated for the season by Paris or New York. The concern of the big commercial or elite shop designer is to try to make attractive minor changes with new and different materials and colors, using their ingenuity to effect seemingly "new wrinkles."

In mass production an important matter to consider is Cost. However reckless the home dressmaker may be with her scissors and cloth, in mass production no material may be wasted. When designing a model which is to be copied in thousands, perhaps, designers must be careful of this item if they wish the manufacturer to accept their models. That which among small dressmakers is called "waste bits" cannot be tolerated in a factory. The manufacturer will expect these small parings to be as few as possible and those which are, to be utilized either in the making of buttons or for binding, etc., for other models. This is true especially in the case, for instance, of two dresses being designed at the same time out of different materials, the "waste bits" of one gown being used as a trimming on the other. Such wise economy on the part of the designer is of great importance to the producer.